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ABSTRACT

This monograph contains reprints of lectures presented by National Dance Association Scholars from 1977 through 1987. The following Scholars are represented: (1) Elizabeth R. Hayes; (2) Miriam Gray; (3) Ruth L. Murray; (4) Araminta Little; (5) Mary Frances Dougherty; (6) Charlotte York Irey; (7) Lois "Betty" Ellfeldt; (8) Mary Alice "Buff" Brennan; (9) Aileene S. Lockhard; and (10) Mary Ella Montague. (JD)

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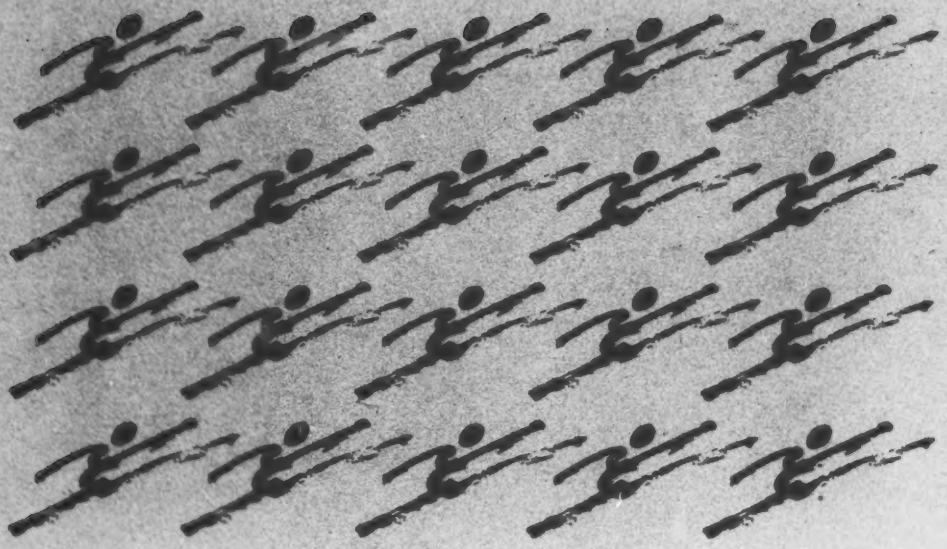

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Lectures By NDA Scholars 1977-1987

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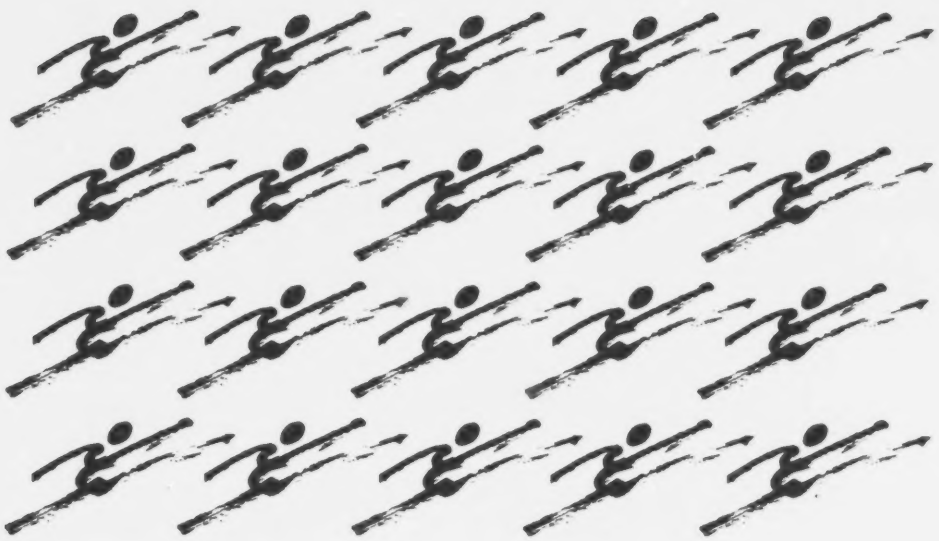

Lectures
By
NDA Scholars
1977-1987

3

NDA Scholars

Elizabeth R. Hayes
1977-1978

Miriam Gray
1978-1979

Ruth L. Murray
1979-1980

Araminta Little
1980-1981

M. Frances Dougherty
1981-1982

NDA Scholars

Charlotte York Irey
1982-1983

Lois "Betty" Ellfeldt
1983-1984

Mary Alice Brennan
1984-1985

Aileene S. Lockhart
1985-1986

Mary Ella Montague
1986-1987

TABLE OF CONTENTS

PAGE

SCHOLAR LECTURES:

Elizabeth R. Hayes..... 1-6

Miriam Gray..... 7-24

Ruth L. Murray..... 25-28

Araminta Little..... 29-35

Mary Frances Dougherty..... 37-47

Charlotte York Irey..... 49-54

Lois "Betty" Ellfeldt..... 55-62

Mary Alice "Buff" Brennan..... 63-71

Aileene S. Lockhart..... 73-79

Mary Ella Montague..... 81-85

THE EDUCATION, TRAINING, AND DEVELOPMENT OF DANCE EDUCATORS IN HIGHER EDUCATION

by

Elizabeth R. Hayes

University of Utah, Salt Lake City, Utah

As a discipline in higher education, dance is unique. The youngest of the arts to become a serious part of university curriculums, it was introduced through the sponsorship of departments of physical education. The first dance major program was created in 1926 by Margaret H'Doubler at the University of Wisconsin-just 54 years ago. Its purpose was the professional preparation of college teachers. As late as 1931, Wisconsin was still the only university offering a degree in dance, but gradually a few institutions began to imitate this exemplary model.

The association of dance with physical education was both good and bad. Without the sponsorship of visionary women physical educators who recognized its educational values, dance in higher education might not even have been "born," or at least its birthdate would have been considerably delayed. The unfortunate result of this association, on the other hand, was and still is that dance has been looked upon by physical education administrators as just another physical activity, such as golf or swimming, and has been treated accordingly in terms of budget, faculty increment, and curriculum development. Dance as a performing art has been of little significance to most physical education administrators. The major responsibilities of dance teachers in these programs has been to provide a pleasurable form of physical and sometimes creative activity.

Some of the early dance major programs, however limited, were firmly grounded in foundation courses in biology, human anatomy, physiology, and kinesiology, as well as psychology, philosophy, and the study of related arts. Within the dance curriculum, in addition to dance technique classes, were courses in rhythmic analysis, dance history and philosophy - especially as it applied to education - and opportunities for student teaching. Even without formal classes in composition, there were opportunities for students to improvise and make creative discoveries in technique classes and to compose dances extracurricularly.

Over the next 15 years, the scope of teacher education in dance in universities changed little until the famous Bennington College Summer School of Dance was created in the mid-thirties. Here, for the first time, dance educators and dance professionals were brought together. This nudge from the professional world encouraged dance educators to increase the scope and challenge of

dance technique classes and to introduce formal courses in dance composition. Student and faculty dance concerts in universities became increasingly mature. Dance faculties, often at great personal sacrifice and with little support from administrators, expanded curriculums, extending class time devoted to dance technique and composition, introducing special courses in musical accompaniment and in costuming, staging, and lighting for dance. Methods classes in teaching dance for all age levels became an established part of the curriculum.

As these expanded dance major programs began to produce a higher quality art than previously possible, college administrators began to question the place of dance in their university structures. When colleges of fine arts were formed, it seemed appropriate that those dance major curriculums which had earned recognition as quality programs should somehow be incorporated into these colleges. The first such move of dance out of physical education took place at UCLA in 1962, a mere 18 years ago. Since then, other universities have followed suit in rapid succession. Administrative organization has varied from institution to institution. Some dance programs have become independent departments. Others have been combined with departments of music or drama, but regardless of the specific arrangement, dance has been identified at long last as a performing art in close association with her sister arts.

While these developments in dance in higher education appear to be encouraging on the surface, the fact is we still have a lot of catching up to do. Miraculous progress has been made in a number of institutions in the past 18 years, but help is desperately needed. Many states offer no opportunities for the professional preparation of dance teachers, to say nothing of dance artists.

As the National Dance Association Directory discloses, curriculum standards for dance specialization in colleges and universities vary considerably. Some departments require 50 percent of the students' course work be taken in their major field. At the other extreme, one credit each of folk dance, square dance, social dance and ballet is considered a dance emphasis.

Another problem is the minimal progress made in obtaining certification for dance in the public schools at either the secondary or elementary school levels. Most public school administrators confine "art education" to art and music disciplines. Even drama is frequently buried in the offerings of English departments. Obtaining certification for dance becomes a vicious circle. Certification is not given because there are no dance programs offered in the schools, and dance programs are not offered because no teachers are certified to develop them. Lacking certification programs, physical education teachers, usually inadequately prepared to teach dance and often disliking the subject, are expected to teach it when it is offered in high school curriculums. As a result their own negative attitudes and feelings of inadequacy often are passed on to their students.

The situation is not impossible however. Where visionary

public school administrators have hired well-trained dance specialists through circumventing devices such as "special" certification or some other means, dance programs have burgeoned, often serving as models for nearby schools. It is important that model programs exist. The government sponsored Artists-in-Schools program has helped tremendously to open the eyes of public school teachers and administrators to the values of dance as education. But these programs need to continue under dance specialists in high schools, and under dance or combined arts specialists who can work closely with classroom and/or physical education teachers in a cluster of elementary schools. When administrators see what dance programs of excellence can be, they will demand qualified teachers.

Approximately six states and New York City already offer certification for dance teachers at the secondary school level. Dance in secondary school curriculums is currently about at the place in its development that dance in higher education was 35 years ago when dance specialists were expected to teach other subjects to be permitted to teach dance. We are growing from the top downward, illogical as this may seem. But we are growing, and with the unflagging determination of dance educators, continued progress will be made.

Administrators in charge of dance teacher education programs in higher education face a number of other difficulties. Departments recently emerged from physical education, usually have no buildings of their own in which to operate. Available teaching space - studio space in particular - is too limited to accommodate now expanded programs. Funds are unavailable to enlarge their faculties to the needed dimensions, and funds are inadequate to provide these young departments with resource materials for teaching and theater equipment for producing dances.

It is assumed that faculty and student dance productions will be financially self-supporting - a situation that seldom exists in any performing art. As a result of such unrealistic assumptions, choreographers are financially and thus artistically hamstrung in their creative undertakings. Little budget is available to hire visiting artists or guest specialists to supplement regular university programs. There are little or no monies for special research projects that could contribute to expanding the body of knowledge in dance. Few institution or state funds help support special summer workshops, state dance conferences and seminars, and special residencies for dance artists, or give financial assistance to national conferences promoted by such professional organizations as Congress on Research in Dance (CORD), National Dance Association (NDA), American Dance Guild (ADG), or Council of Dance Administrators (CODA)-all of which provide the core of inservice education for dance teachers at all levels. Unfortunately most dance departments were created at the close of a period of relative prosperity in education when college and state budgets were being forcibly and drastically curtailed. University administrators, though lavish in moral support have been unable to produce the

financial support for dance departments they have fostered.

Dance as education is many-pronged. It involves teaching dance to students at elementary, secondary school and college levels. It involves the professional preparation of teachers of these students, and the graduate level education of dance specialists - technique teachers, choreographers, production specialists, theorists, historians and researchers - who are responsible for training college teachers of these future teachers and professional artists. In addition to the preparation of teachers for regular dance programs, teacher education often includes the professional preparation of dance teachers for special education and dance therapy. Yet each kind of teacher preparation requires different emphases and course requirements.

The quality of any dance program is only as good as the quality of its teachers. Superior facilities and abundant equipment alone will never ensure an excellent program. If we say the arts should be taught by "artist-teachers," then it is the role of education to train our teachers to be artists. We must begin by selective admission into our major programs-whether students plan to teach, do research, perform as professional dancers, or choreograph. Teachers of dance, if they are to be fully successful, must have the potential not only to move but to move well. If they are not creative themselves, how are they to stimulate creativity in others? They must have the capacity for intellectual understanding, and they must have a tremendous desire to share their love, appreciation, knowledge, and experience of dance with others. Through auditions and interviews we must identify potential students who possess these special qualities.

It is evident that we need to establish standards for professional dance curriculums in higher education. CODA - an organization whose membership consists of twenty-four administrators of the leading dance departments throughout the nation - recently defined general standards for undergraduate (B.A. and B.F.A.) and graduate (M.A. and M.F.A.) programs. In addition to a broad liberal education background at the undergraduate level, it was agreed that a basic core of professional courses should be required of all students regardless of their ultimate professional goals. The core should include courses in dance history, dance philosophy, dance notation, music for dance including analysis and accompaniment, kinesiology as applied to dance, and dance theater design and production. Four years of dance technique - ballet and/or modern (with a minimum of one and one-half hours of daily experience)-should be required of all majors. Students also need exposure to dance forms of other cultures. The general core should likewise embrace a minimum of two years of choreography in class situations, including improvisational experiences as well as acquaintance with producing finished choreography. While dance teachers may not consider performance or choreography a major focus in their careers, they must have successfully experienced these technical, intellectual, and creative disciplines if they

are to understand fully the art form they are teaching. Teachers should be able to inspire and assist students through examples of their own technical skill and creativity.

On the other hand, if the role of dance education is to make every teacher an artist, it may also be the responsibility of education, insofar as dance is concerned, to make performing artists into good teachers. Certainly the majority of dance performers must teach to survive. If they are going to teach, then it is important for professional dancers and choreographers to learn to teach effectively. Dance artists, though they are certainly able to inspire, often lack an understanding of the psychology of working with people. Specific teacher education experiences, to be effective, must include not only methods classes that deal especially with conceptual and creative teaching, but as much practical experience as possible in teaching students at all levels in various situations.

To complete the curriculum in dance education, students also need a broad comparative study of the forms and styles of the other arts. Because few historical records of dance remain, dancers especially depend upon other arts to illumine historically their own form of art expression.

Operating such a dance education curriculum as described above demands a core of experts--at least five regular full-time faculty, an adequate number of fully-equipped studios of appropriate size, classroom and rehearsal spaces, a well-equipped theater available for frequent performances, production rooms and storage spaces, shower and dressing rooms, adequate office spaces for faculty and administration, and, not to be forgotten, a generous operational budget. At present not even the best of our departments can meet all these requirements.

A master's degree program assumes substantial graduate level content courses have been added to a curriculum, supported by a corps of well-qualified faculty representing various areas of expertise. A graduate program should provide students with opportunities to specialize - to do indepth studies in areas of particular interest. It becomes the function of such graduate programs, therefore, to provide students with advanced courses and research opportunities in kinesiology, dance history and ethnology, dance philosophy and criticism, dance therapy, choreography, and certainly, teaching. Of course no university can or should be expected to satisfy all of these needs. What can be accomplished in a given institution depends largely upon the size and expertise of its faculty. Although the picture is improving, only a dozen or so institutions of higher learning can claim to offer quality graduate level dance programs. Yet these programs are vital if we are to meet present and future demands for qualified college teachers of dance, professional dancers, and others.

To make university administrators and their dance faculties aware of what quality teacher education programs should be and to enable them to implement them requires money. Yet, university funds to improve and expand curriculums have pretty well dried up. Available funds including research funds, are usually

diverted to the sciences. State Arts Councils, particularly in states where monies must support local professional companies, regret their funds cannot stretch to include the university programs that may have been the original training centers for company dancers. While several national government programs such as Artists-in-Schools support the development of the arts in secondary and elementary schools, few are applicable to university programs. The financial shutout for dance departments in universities seems complete.

If the picture seems discouraging, we must remind ourselves that dance as an art in education is here to stay. The future demands our patience, perseverance, and determination.

HERITAGE HONOREES: SOME IMAGES

By

Miriam Gray

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First envisioned as the recollections, remembrances, and reminiscences of one who has attended all 18 Dance Heritage Luncheons which the National Section on Dance, Dance Division, and National Dance Association have held to honor the greats in dance, this piece must now purport to be historical as well. Its historicity is based solely on memories as corroborated by the personal archives of one pack rat too busy to be organized. The number of words capsulating each recipient of the Dance Heritage Award in no way measures relative importance and achievement. Rather, proportional brevity is influenced by the degree of the author's personal-professional involvement in particular luncheons--as Dance Division chair and chair-elect, as recipient, as introducer of recipient, as compiler of a memory book; by the clutter of memorabilia at hand--some of the early luncheons seem not to have had printed programs or other take-home souvenirs; and by the tricks time plays on memories.

For the first few years, the Heritage Honoree was selected, apparently, by the Legislative Board of NSD. One person remembers a heated discussion over whether to select Agnes de Mille, for political reasons--her eloquent way with Congressional committees, as the first Heritage Honoree. Others were adamant that since she had done nothing but disparage dance in education, she was not eligible! The adamant ones won.

About the time the organization became the Dance Division, the need for a committee to handle the mechanics of honoring recipients became evident. A committee of Gladys Andrews Fleming, Elizabeth Hayes, and Miriam Lidster met during the Chicago Convention of 1966, and again during the fall Executive Council meeting in Boston, 1966, to establish guidelines for the selection of the Heritage Honorees. Appointed to the first Heritage Honoree Committee, fall 1966, were Gloria Bonali, Marian Carter, Dorothy Cleveland, Earlynn J. Miller, Mary Elizabeth Whitney, and Miriam Lidster, Chair. They quickly formulated six categories of service from which the Honorees might be chosen; these were soon consolidated into three categories: professional dance, dance education, and areas related to dance. By 1968, the name changed to Heritage Committee, a standing committee.

Of the first ten Heritage Honorees, six had contributions principally in dance education, three in professional dance, and two in related fields--music, criticism. Soon after, the philosophy of selection changed to give priority of choice to NDA's own; and most of the later recipients have made major contributions to dance education. At about the same time, terminology shifted to Dance Heritage Award recipients rather than Heritage Honorees, although the original title has been used exclusively in all National Convention Programs to date. The

recipients in later years have usually received a scroll, a certificate, a framed place mat, or some permanent item of display. Some Heritage Honorees of the earlier years were honored, but probably had nothing tangible to carry home.

The National Section on Dance had a minuscule budget. At board meetings in the early days of the Dance Division, the problems of delinquent repayment of loans from the Ruth Whitney Jones Dance Loan Fund were frequently aired. A proposal was made to transfer the remaining monies in this Fund to a Dance Heritage Fund to help defray the expenses of Heritage Award recipients and the costs of certificates or plaques. Approved and made legal by the necessary paper work, the Dance Heritage Fund began, and it gladly accepts individual donations at Heritage Luncheons or at any other time.

Always a Dance Heritage Luncheon has honored the Honoree; and it must be self-supporting. A Memory Book of letters and memorabilia has been presented to most Honorees, at least since 1968.

The style and program of the Heritage Luncheons vary with the ideas and tastes of the Heritage Committee Chair and the talents and interests of the Honoree. Early on, the Heritage Honoree was asked to make a presentation, either at the Luncheon or some other Convention session. More recently, the tendency has been to entertain in a manner the Honoree and the guests will enjoy, and frequently the nature of the program is kept a secret, the better to overwhelm the recipient of the Dance Heritage Award!

1. MARGARET H'DOUBLER 1963 Minneapolis

How very fitting that the first Heritage Honoree chosen by the National Section on Dance was the first lady of dance education, Margaret H'Doubler, who initiated the first major curriculum in dance at the University of Wisconsin, the first in the nation. Prior to that, she had established in 1918 a performing group of university students in creative approaches to dance, known as Orchesis. Following in her footsteps, most colleges and universities organized their own performing groups, usually named Orchesis--an innocent but sincere form of flattery. Margaret H'Doubler wrote prolifically, her works becoming influential texts in the professional preparation of dance and physical educators from the mid-1920s to the 1960s. An early well-thumbed book was THE DANCE AND ITS PLACE IN EDUCATION, c1925. A more recent book, DANCE: A CREATIVE ART EXPERIENCE, had a 1962 edition, just the year before Margaret H'Doubler became NSD's first Heritage Honoree.

The first Heritage Honoree was honored at a Dance Heritage Luncheon, as were all the others to come; hers was in the Curtis Hotel, Minneapolis, during the American Association for Health, Physical Education and Recreation National Convention, 1963. Virginia Moomaw, as NSD Chair (President), presided at the Luncheon, which was planned by Mary Fee, Chair-elect. Margaret H'Doubler presented a vibrant lecture-demonstration with University of Wisconsin students during another session on the Convention program.

A few words from a letter written by Marge H'Doubler the following year in retirement suggest her philosophy of teaching. "The learning process of dance is through the kinesthetic perception of movement sensations; i.e., through motion imagery discerned in movement symbols that will communicate the quality of the inner art experience or esthetic experience the dancer wishes to express." Her teaching was customarily done with blackboard and skeleton!

2. LOUIS HORST 1964 Washington, D.C.

Louis Horst was selected to represent the area of music related to dance. He sometimes is referred to as one of the early modern dance pioneers along with Martha Graham, Doris Humphrey, Charles Weidman, and Hanya Holm, for much of whose choreography he had composed and accompanied on piano. He was the incisive teacher, feared and beloved, of two dance composition courses at Connecticut College School of the Dance, summer after summer, and wrote two remarkable books, PRE CLASSIC DANCE FORMS, c1937, and MODERN DANCE FORMS, c1961, modeled on and named for those courses. He founded and edited a most important magazine for modern dance, Dance Observer, for over 25 years, writing clever and perceptive reviews. His response to Paul Taylor's stationary dance was a suitable amount of blank space under the title of the dance!

Louis Horst had accepted the invitation to come to the Dance Heritage Luncheon in Washington, D.C., May 9, to be honored by the National Section on Dance but, sadly, he died in January, at age 80. He had been able, however, to receive in person an honorary Doctor of Humanities degree from Wayne State University shortly before his death. The Luncheon as a tribute to Louis Horst was held at Ted Lewis' Restaurant, Mary Fee NSD Chair (President), presiding. The program, "A Salute to Our Heritage," was ably presented by Martha Hill and Norman Lloyd.

M. Frances Dougherty, NSD Chair-elect that year, remembers that the Luncheon for Louis Horst was a most impressive one for her. "Since it had been my privilege to visit with him in order to explore his feelings about receiving such an award, it was with considerable apprehension that I had to plan the occasion without him. However, as it turned out, it was a very merry time and a true celebration of his life. Everyone talked about Louis with love and affection, with humor as well. It was a joyful instead of a sad occasion."

3. Ted Shawn 1965 Dallas

Fran Dougherty, NSD Chair (President), presided at the Heritage Luncheon. Ted Shawn talked on "The Importance of a Well-Rounded Dance Education," an address. Although his words were readily recognized as basically true, the apparent bitterness with which he spoke cast a chill over the Luncheon guests. Underlying his words was the feeling that his work, that of Ruth St. Denis, and of Denishawn which they had founded, had not been given deserved recognition among dance educators. Largely true, at least in many quarters.

With his wife and partner Ruth St. Denis at the Denishawn

School, Ted Shawn, in the teens and twenties of this century, trained many who later broke away to create modern dance and bring it to full bloom in the thirties: Martha Graham, Louis Horst--accompanist, Doris Humphrey, Charles Weidman, most notably.

After the dissolution of the Denishawn School and Company around 1931, Ted Shawn toured the country with his group of Male Dancers, proving that dance is a truly appropriate activity for males. In later years, he made the summer dance school at his Jacob's Pillow barn a significant influence in the development of dance in America, there as at Denishawn the dance curriculum as eclectic as ever.

From Ted Shawn's creed: "I believe that dance is the oldest, noblest, and most cogent of the arts. I believe that dance is the most perfect symbol of the activity of God and his angels. I believe that dance has the power to heal, mentally and physically. I believe that true education in the art of dance is education of the whole man...."

(Edwin M. Shawn, always known as Ted and by some as Papa Shawn, died at 80 of emphysema on January 9, 1972.)

4. MARTHA HILL 1966 Chicago

At the Heritage Luncheon for Martha Hill in Chicago, she was given a glowing tribute by Mary Ella Montague, the first Chair (President) of the new Dance Division structure. Martha Hill, then, became the first to be honored as Heritage Honoree by the Dance Division. After the Luncheon, Martha Hill gave a scholarly address, "New Dimensions in Dance," at the Dance Division meeting.

A leading pioneer in dance education, Martha Hill had studied at Teachers College with Gertrude Colby, then headed the Physical Education Department at New York University for many years, developing a strong curriculum in dance. A lively rivalry existed in the early thirties between Teachers College and New York University as the place to study modern dance in New York City. Students of both schools became ardent devotees of their school and their modern dance teacher, be it Mary P. O'Donnell at TC or Martha Hill at NYU!

In early service in the National Section on Dance, Martha Hill presided at Eastern District dance meetings in 1932-1933, and was Advisory Member of the Legislative Board in 1944-1945 and 1946-1948.

In 1934, Martha Hill went to Bennington College to head the new Summer School of Dance, teaching modern dance technique and composition until the program ceased in 1942 because of World War II. When the best of Bennington picked up again at Connecticut College in 1948, Martha was chair of the administrative board. She has served as chair of a Dance Teachers' Advisory Committee to the YMHA Dance Theatre Series of Sunday afternoon concerts in New York City, giving a stage for budding choreographers to try out their works, an important early influence in dance performance.

Martha Hill's early dance preparation included Dalcroze Eurythmics, ballet, music, and study with Anna Duncan; and

performance with Martha Graham's concert group 1930-1931. (Currently, Martha Hill heads the dance department at Julliard School in New York City.)

5. JOHN MARTIN 1967 Las Vegas

An invitation to Ruth St. Denis to be the 1967 Heritage Honoree was refused in no uncertain terms by her manager due to lack of a handsome honorarium.

John Martin, doyen of dance critics, did accept and spoke to a full house of awed and avid listeners about why and how he became a dance critic and what a dance critic is and does. His address "Dance Criticism: The Objective Eye" was given at the Dance Division meeting in a large hall following the happy Heritage Luncheon. A lively exchange of ideas occurred when he opened the gathering to questions from his enthralled audience. Miriam Lidster was Chair--the first--of the Heritage Committee; Elizabeth Pease was Chair (President) of the Dance Division.

From his native Louisville, John Martin ventured into his longed-for theatre career. But he eventually became famous, instead, as the first American dance critic, for some years the only one, and always, until retirement, the foremost one. His active newspaper career with the New York Times began with his appointment as dance critic in 1927 and continued through 35 years to 1962. He was the first full-time critic on any major newspaper in the country. He was more than a critic. His endorsement could mean the difference between a successful career and oblivion for a dancer or choreographer. His critical awards for the best choreography of the year were eagerly sought and greatly treasured.

Coming on the scene concurrently with the modern dance wave, John Martin was, for two decades, a staunch supporter of modern as superior to all other forms of dance. At New York's School for Social Research, John Martin pioneered on modern dance's behalf by conducting a series of lecture-recitals from 1930-1940 which clarified modern dance concepts for watchers and dancers alike. He conducted seminars in dance criticism at the New School and at the Bennington School of the Dance, serving on Bennington's first advisory board. He has served, likewise, on the auditions board for the New York High School of Performing Arts. He chaired a committee to organize the free Dance Theatre Series at the YMHA in New York, which began in 1936.

John Martin is a prolific writer of dance articles for magazines, critical dance columns for newspapers, and many books, including THE MODERN DANCE, 1933; AMERICA DANCING, c1936; INTRODUCTION TO THE DANCE, c1939; THE DANCE, c1946, JOHN MARTIN'S BOOK OF THE DANCE, c1963 AND SYBIL SHEARER, c1965.

6. LUCILE CZARNOWSKI 1968 St. Louis

A long-time leader in folk dance education at the University of California-Berkeley, Lucile Czarnowski, called by one admirer "the Undisputed Queen of American Dance," was honored warmly at a Heritage Luncheon in a crowded room in St. Louis with a festive folk dance ambience. After an animated talk complimenting Lucile on her contributions to folk dance in America, Kirby Todd,

director, introduced the Illinois State University Lloyd Shaw Dancers (later named American Heritage Dancers) who entertained Lucile and luncheon guests with a lively sampling of American folk dance.

A Memory Book of appreciative letters and congratulations was compiled by Miriam Lidster, Heritage Committee Chair, and June Day and presented to a surprised Lucile. This was probably the first time such a collection of memorabilia was presented to a Heritage Honoree. Nancy Smith was Dance Division Chair (President).

Very well-known in California and the West for her extensive contributions to the folk dance movement and to the teaching of folk dance in schools, Lucile Czarnowski became appreciated throughout the nation, particularly in folk dance circles and among teachers who increasingly were realizing the importance of folk dance in school curricula. Her leadership in the dance curriculum at Berkeley was impressive. Her influence within the Folk Dance Federation of California was incalculable. She masterminded the content and publication of the Federation's international series of seven books: FOLK DANCES FROM NEAR AND FAR which echoed to far and near, even to the Midwest! She authored DANCES OF EARLY CALIFORNIA DAYS, c1950.

After retirement, Lucile accepted the challenging task to lead a group considering "The Sphere of the Folk Forms" at the Dance Division's National Conference on Dance As a Discipline in Boulder in 1965, being the best qualified person to do it. Lucile Czarnowski was the first Heritage Honoree selected from the realm of folk dance education.

7. RUTH MURRAY 1969 Boston

Ruth Lovell Murray, Professor Emeritus, Wayne State University, recently related some amusing happenings at her Heritage Luncheon in Boston. She knew she was to receive the Heritage Award, but knew nothing about what the ceremony would be like or who would be on the program. When the late-starting lunch was finally served and cleared, there seemed to be an inordinate number of announcements and she could see some of her non-dance friends, who had other meetings to attend, looking at their watches. Gladys Fleming, Chair of the Dance Division (President), began a long and laudatory citation, mentioning no name, so Ruth naturally thought how nice that Gladys was saying what a good citizen Ruth was. So when the citation finished, Ruth started to stand, but, lo, Gladys was looking, not at her, but at Myrtle Spande, at the time the efficient representative for dance on the Association staff. Myrtle stood, was embraced by Gladys and applauded by the audience, many of whom then left, since it was time for afternoon meetings to start.

Then came a less embarrassing surprise: on a platform in one end of the room suddenly appeared a few of Ruth's dear friends and colleagues at Wayne, together with Robert Luby, Director of Health and Physical Education in the City of Detroit. Under Delia Hussey's direction, this group put on a most clever skit on the life and times of Ruth L. Murray, and Bob Lucy presented her with a large portrait of the Honoree in a dance

pose! Another hilarious part of the whole proceeding, Ruth says, was that two members of the skit rarely came to far-off conventions and, so that she would not see them before the luncheon and guess what was going on, they had made arrangements with the hotel management to go up and down in the freight elevators!

A Memory Book compiled by Betty Toman, Heritage Chair, was presented to Ruth Murray, who paid for her luncheon, so to speak, by making a most excellent address to the Dance Division meeting the next day, titled "Reminiscences: Rejections and Rewards."

Ruth Murray's text, DANCE IN ELEMENTARY EDUCATION, has been cited as the most authoritative and comprehensive in this field, and has had three editions: c1953, c1963, (c1975). For the Dance Division, she has edited DESIGNS FOR DANCE, c1968, has written articles in FOCUS ON DANCE I and IV, and is serving on the Task Force on Children's Dance.

A native of Detroit, Ruth Murray chaired the exploratory meeting of dance-minded persons at the Detroit Convention in 1931 to determine if and how a Section on Dance could be organized and approved, was acting chair until the 1932 Convention in Philadelphia when the American Physical Education Association Board approval for a National Section on Dance was obtained, and served from 1935-1937 as elected Chair (President) of the new Section, in 1944-1946 as Member-at-Large to the Legislative Board, and in 1954-1956 and 1963-1965 as Advisory Member of the Board.

As expressed in Miriam Gray's letter in Ruth's Memory Book:

> Ruth Murray's name evokes these images:
> a leader in dance education
> a person aware of the importance of dance in the schools
> a devoted and ardent promotor of dance for children
> a dance advocate on convention programs--all levels
> a concise and incisive spokesman for dance in physical education meetings of all kinds
> an excellent author
> a mainstay of the dance section from its inception, 1931, to the dance division: local, state, district, and national
> an advisor of an outstanding college dance group
> a friendly and charming personality, and many, many more.
>
> Without Ruth Murray, dance in education would not have been the same today, might not have achieved some of its forward momentum. Without Ruth Murray, the Dance Division may not have developed to its present status, might not have become a division at all. Without Ruth Murray, there might never have been even a National Section on Dance.
>
> Ruth Murray has served as an irreplaceable link between the pioneer EARLIES--Margaret H'Doubler, Gertrude Colby, Mary P. O'Donnell, and others--and the multitudinous NOW. Her

contributions have been unstinting and invaluable, and continue so into the future.

8. CHARLES WEIDMAN 1970 Seattle

At the Heritage Luncheon honoring Charles Weidman in the Lopez Room of the Seattle Convention Center, April 5, Anne Schley Duggan read a comprehensive paper of introduction. Charles' response produced one of the most poignant moments one past president can remember: "He spoke of the early days of modern dance and of his great love for Doris Humphrey. It wasn't just Doris, my partner, but Doris, my love. I can't remember his exact words but I remember having tears in my eyes."

M. Frances Dougherty, Chair (President) of the National Section on Dance in its final year, remembers this occasion, too, as being especially poignant to her, probably "because of having seen him work with students in an incredible way. Many of us in attendance had been in touch with him during his bad as well as his good years and we were so happy to have seen his glorious 'come back'."

Gifts to Charles Weidman included a magnanimous check to the Charles Weidman Foundation from individual contributions and a Memory Book, both presented by Betty Toman, Heritage Chair; and a portrait of himself painted and presented by Linda Hearn. The portrait stood behind the head table during the Luncheon adding immeasurably to the mood and espirit of the tribute to Charles.

Whichever way one counts them, whether the Big Four of modern dance at Bennington or the Five--or Six--Modern Dance Pioneers, Charles was always there, in every list. Besides his uniqueness as a male, he had something else, a genius not so evident in his contemporaries--a marvelous penchant for the comic element of dance, seen in the utter zaniness of "Flickers" with its tango up the wall, his unforgettable chipmunk and other delightful creatures in "Fables For Our Time," which contained his classic satire, "The Unicorn in the Garden." He had other sides, too: the serious--his early racial piece "Lynch Town," leaving its indelible impression on its viewers, and the whimsical--"And Daddy Was a Fireman" and "On My Mother's Side," both semiautobiographical.

Born in Lincoln, Nebraska, Charles Weidman went to Denishawn in 1920, became a principal dancer in the Denishawn Company, touring extensively; and he assisted in the teaching until 1929 when he and Doris Humphrey founded their own company. Most of Charles Weidman's dancing and choreography was closely associated with Doris Humphrey until her illness and death. Since then, Charles remained active as a dancer, choreographer, and teacher and founded a small company of his own. Without question, he was the most outstanding male choreographer and dancer of his era.

Typical of Charles Weidman's love of dance and interest in people are these words of thanks scrawled in his inimitable handwriting after his Heritage Luncheon:

> Seeing you--all of you in Seattle was quite wonderful and your letter and donation equally so. I thank you for everything.

Last Thurs. Fri. & Sat. was the end of my tour & I was in my hometown Lincoln, Nebraska. On Friday nite there was a lecture demonstration performance at the University. As I stood on the stage of their beautiful new modern dance studio theatre, I felt very proud of myself and all of you who have elevated this American Modern to its present level.

Carry on & Best Always, Charles

Imagine a person of his stature--a dance legend in his time--writing individual notes of thanks to all who contributed to his Memory Book or Foundation!

(On July 16, 1975, Charles Weidman, 73, died of a heart attack in his Manhattan dance studio.)

9. KATHERINE DUNHAM 1971 Detroit

A brief introduction of Katherine Dunham was given by Gloria Bonali, Heritage Chair, at the Heritage Luncheon in the Hotel Pontchartrain, in Detroit, April 4. She next introduced Garth Fagan, artistic director and choreographer for Bottom of Bucket But, a black group from upstate New York, who entertained with beautiful, exciting dances in a delightful, inspired performance. Katherine Dunham's facial expression showed her pleasure; she was really moved. After the program by the young dancers, a short social hour bridged the gap before the Dance Division meeting, at which Elizabeth Hayes presided as Dance Division Chair (President). Katherine Dunham gave an untitled this-is-my-career speech without notes and kept the members absorbed; it was interesting, instructive, and timely, and her points were pertinent and well-made. The first black to be so honored, Katherine accepted the accolades of the Heritage Award with imperial graciousness.

Born in Joliet, Illinois, Katherine Dunham majored in anthropology with bachelor and master degrees from the University of Chicago. She studied native dances in the West Indies on Rosenwald Fellowships for two years. She also studied modern dance. Being a dancer, she was able to combine all this into a distinctive dance style, all her own, with strong ethnic and anthropological bases. Her conquest of Broadway began in 1940: in solo concerts, staging dances for musicals, and later with her own dance company in New York, and on tour. Representative of her choreography were "Carnival of Rhythm," "Plantation Dance," "Tropical Review," "Rites de Passage," "A Caribbean Rhapsody," and "Bal Negre." She has choreographed for the Metropolitan Opera, television programs, and films, notably "Green Mansions."

Eventually tiring of continual dancing and touring, Katherine Dunham became the director of the Performing Arts Training Center, Southern Illinois University, East St. Louis Campus. Her work at the Center with mostly black students was illustrated with a beautiful and effective display brought to the Detroit Luncheon by staff members devoted to their capable and renowned director.

10. VYTS BELIAJUS 1972 Houston

One of the most emotional Heritage Luncheons honored Vyts Beliajus--born Finader Vytautus Beliajus in Lithuania--in the Terrace Room on the roof of the Rice Hotel, Houston, March 26, Division Chair (President) Miriam Gray presiding. Mary Bee Jensen introduced Vyts Beliajus with a warm, loving, informative speech; he was deeply moved and all his guests felt something that does not happen often. Then came the gifts: two beautiful leis flown in from Hawaii by friends; a generous check--from many individual contributions--in support of the continued publication of VILTIS; telegrams from absent well-wishers; a scroll and a jampacked scrapbook of congratulatory letters and pictures--the Memory Book, prepared, compiled, and presented by Heritage Chair Evelyn Lockman. The scroll stated, in part, that Vyts was being honored "for his distinguished teaching of folk dance, publishing of VILTIS for 30 years, being a person always interested in people, and making a significant contribution to folk dance and folklore on the international level."

Dressed in Lithuanian folk dance costume, Vyts responded by dancing his interpretation of The Lord's Prayer in gratitude "to the Holy God who has spared my life to see this day, and to the committees who worked so hard, and to the people who deemed me worthy of this honor." Miriam closed the Luncheon with "Amen." There was not a dry eye in the room!

At the reception immediately after the Luncheon, all closed in to shake Vyts' hand, wish him continued luck, and share the happiness which permeated the memorable occasion. That evening Vyts led a smashing two hours of folk dancing at a demonstration-participation session. March was a <u>big</u> month for Vyts, as VILTIS: <u>A Folklore Magazine</u> that Vyts originated and edited continuously for 30 years was celebrated the previous weekend with a gala event and a standing-room-only crowd coming from sea to shining sea. As Vyts reported in the next issue of VILTIS, "My cup runneth over."

The list of facts in V. F. Beliajus' life of accomplishment, many of them <u>firsts</u>, goes on and on. A few pertinent ones include:

arrived in the USA in 1923 and settled in Chicago
started teaching folk dancing in 1930
organized first Lithuanian folk dance club in the world in 1933
hired by Chicago Park District to teach folk dancing in the Chicago parks, 1934
organized the first kolo club in the USA to perform for non-ethnics
presented the first Hindu Folk Ballet in the USA
was one of first traveling folk dance teachers in the country
printed two early books on folk dancing: DANCE AND BE MERRY, Vol. 1 and 2, 1940 and 1942; MERRILY DANCE, 1947
supervised the first album of Lithuanian folk dance records, for Folkraft Records.

This is enough to show how thoroughly Vyts Beliajus merits the Heritage Award.

11. GERTRUDE LIPPINCOTT 1973 Minneapolis

The beautifully appointed Heritage Luncheon for Gertrude Lawton Lippincott was held in the Hotel Leamington, Minneapolis--her town--on April 15 with Division Chair (President) Araminta Little presiding. Miriam Gray made an amusing introduction of Gertrude, with some personal glimpses and little-known facts gleaned from letters in the bulging Memory Book so tastefully compiled by Jeannette Goodwin, Heritage Committee Chair. Jan presented the Book and a scroll; and Gertrude made a few flabbergasted remarks. Seldom is she so wordless! Her husband Benjamin E. Lippincott made some sly and witty remarks about life with a dancer, and gave her an award for her skill in writing! Jan finished the scene by reading a letter to Gertrude from Hubert Humphrey, another well-know denison of the Twin Cities. Minta adjourned the luncheon and invited all to the Dance Suite for a social hour of warm congratulations and looking at the attractive Memory Book.

Part of the inscription on Benje's award to his wife reads: "To Gertrude Lawton Lippincott in recognition of her achievement in prose, where she has developed a style distinguished by clarity, precision, and humor. Like Virginia Woolf, she has shown that women as well as men can write."

Write, Gertrude Lippincott certainly can, and has proved it over and over in articles for many education and arts journals, two of which were copiously quoted in a 1969 HISTORY OF THE DANCE: the 1963 Proceedings of the Second National Conference on the Arts in Education of the National Council of the Arts in Education; and "the Cultural Explosion and Its Implications for Dance," Journal of Health, Physical Education and Recreation, January 1965.

Gertrude can edit, too--a skill the National Section on Dance has utilized extensively, starting in 1944 with one year as secretary-editor, another year as editor; then a decade later, a year as assistant editor and two years as editor, culminating in the editing of Volume I of the FOCUS ON DANCE series.

Two months before the Heritage Award, Gertrude Lippincott was installed as a founding fellow of the American Council for the Arts in Education, emblematic of her increasing involvement in arts education. She was the Dance Division's first representative to ACAE, was one of the founders when it was originated in 1957, was a member of its first conference, and has served as vice president, member of the executive committee, delegate at all conferences, dynamic chair of committees, and as eloquent and witty speaker.

Unusual in the thirties, Gertrude Lippincott established her base in the Midwest--in the Twin Cities rather than New York, New York! With another dancer, she formed the Modern Dance Group of Minneapolis in 1937, which was so successful that in 1940 it became the Modern Dance Center. The hometown girl makes good--in her hometown!

12. MARIAN VAN TUYL 1974 Anaheim

The Heritage Luncheon honoring Marian Van Tuyl took place in Embassy Room East, Disneyland Hotel on March 30, with Division Chair (President) Jeannine Galetti presiding. Florence Cobb was Chair of the Heritage Committee which arranged the beautiful luncheon and planned the program of reminiscences by several West Coast Colleagues and friends. Eleanor Lauer, head of the Dance Department at Mills College, spoke of their many years working together at Mills and playing together on tours to other climes. M. Frances Dougherty, head of the Department of Dance at the University of Oregon, illustrated Marian's philosophy of dance through quoted excerpts from her writings in IMPULSE. Florence Cobb presented a Memory Book of congratulations after which there was time for guests to express their appreciation to Marian Van Tuyl for her contributions to dance in America.

Living in San Francisco, Marian Van Tuyl is a lecturer on dance, has been a modern dancer, and has served as Chair of the American College Dance Festival Association. Perhaps her greatest contribution to dance education has been the 20 years of publishing the dance annual IMPULSE, which she served as editor, and life blood, throughout its existence from 1950 to 1970 when the final issue was copyrighted.

One of Marian Van Tuyl's beliefs was succinctly stated in the last issue of IMPULSE. "Dance, basic dance, movement--whatever one wants to call it--must be available to every child from two years on. The development of the kinesthetic sense must be fostered to avoid the one-sided, verbally oriented education with which we are saddled, and to avoid alienation of the body which afflicts so many of our adults today. It is not as if it should be so difficult. It is just a matter of allowing it to happen."

13. MIRIAM GRAY 1975 Atlantic City

Professor Emerita Miriam Gray was entertained, amid laughter, by former colleagues from Illinois State University--Gwen K. Smith, Faith Clark, Earlynn J. Miller, and Carmen Imel giving high and low lights of her 26-year dance education career at ISU. The Heritage Luncheon at Holiday Inn in Atlantic City on March 16 was beautifully arranged by Colleen Monk, Heritage Chair, and the Committee. Evelyn Lockman, first President of the new National Dance Association, greeted the luncheon guests who had come to honor Miriam Gray, the first recipient of the Heritage Award under NDA. This may have been the first time the term Heritage Award was used, in print, instead of Heritage Honoree. It was the first time that a printed program and a printed place mat with the Honoree's picture was provided at each place setting, giving information about the menu, the program, the current NDA officers and members of the Heritage Committee, the list of past Honorees and posthumous memorial tributes, acknowledgements, and a brief professional biography of the Honoree. This was a creative innovation which has been continued at Heritage Luncheons since, unfortunately at times immortalizing some misspelled names, including those of the Honorees!

Carmen Imel presented the large Memory Book, reading some

juicy excerpts; it had been compiled by ISU colleagues Carmen, Gwen, Linda Sorrells, and Dwaine Goodwin. Colleen Monk presented a corsage, a yellow silk rose and a bud vase, and a framed copy of the place mat as the tangible award. Jo Ann Busch, Chair of the Illinois Dance Association, presented an unusual plaque of engraved silver on dark wood in the shape of the map of Illinois inscribed: "In grateful appreciation to Miriam Gray for unique contributions to dance education in the State of Illinois, 1975, Illinois Dance Association, IAHPER." The Honoree responded with remarks about the early unlikelihood of her ever having become a name in dance--with her background!

A mix-up in room reservations occurred at the Open House in the Heritage Committee Suite in which the Honoree was also housed. During the social hour, a very startled man returned to his suite to find his clothes and shaving things neatly stored away and a bunch of women serving punch and cookies in his room!

Miriam Gray has served at least sixteen years on boards, in official capacities: eight years with NSD, seven out of the nine with DD, and this first year with NDA, as parliamentarian. For NSD, she was Illinois, Midwest, and National Chair (President), secretary, and program chair for the Conference on Dance as a Discipline held in Boulder early in the first year of the Dance Division. For DD, she was editor four years--editing FOCUS ON DANCE V--and chair, from elect through past, for three years. In 1970-1971, she followed Fran Dougherty and Betty Hayes as the third re-run, elected again after serving similarly in NSD. For that one year, three re-runs were the voting members of the Executive Committee! For NDA, she chairs the Bylaws Committee, and serves on the Reorganization Implementation Committee, both workhorse committees. A little-known fact is that her suggestion for the name of the new Association was the one chosen.

14. HANYA HOLM 1976 Milwaukee

Perhaps the most unusual Heritage Luncheon was the one held for Hanya Holm in the Regency Room of the Marc Plaza Hotel in Milwaukee, April 4. She had accepted the invitation to attend and everything was set for the event, speeches and everything, when her doctor would not permit her to attend because of too recent cataract surgery. Charlotte Irey, NDA President, and Dolores Plunk, Heritage Chair, set up a long distance telephone connection with amplifiers so those attending could hear her response when the award was presented long distance. Quite uniquely, the whole ceremony was performed on long distance, very successfully. All were disappointed, of course, not to be able to see Hanya and congratulate her in person.

Printed programs and placemats were used and copies were placed in her Memory Book, which along with the gold-framed certificate presented by Dolores Plunk were mailed to Hanya after the luncheon. The picture on the place mat showed a typical Hanya talking and gesticulating with a group of students. Charlotte greeted the guests and chattered briefly with Hanya Holm to make sure the telephone connection was functioning. Two of Hanya's long-time associates from professional dance days, Louise Kloepper and Molly Lynn, spoke warmly of the highlights of

Honoree Hanya Holm's dance career. Miriam Gray, compiler, presented the Memory Book with brief remarks. And Hanya made her delightful response long distance--a memorable luncheon.

Hanya Holm's letter of thanks for the memory book, certificate, and other souvenirs said, "I was most disappointed not to be able to come to Milwaukee to enjoy your gathering and to meet everybody. Using the telephone to have me participate in the occasion was a brilliant idea and most exciting. It made me feel a little better and substituted somehow for not being able to be there in person."

An internationally prominent dancer, choreographer, and teacher, Hanya Holm was born in Germany. She studied with two legendary schools, the Dalcroze Institute and the Mary Wigman Central Institute. By 1930, she had become Mary Wigman's assistant in Munich and was soon sent to New York City to open a branch school, in 1931. The rest is history--American history: she became one of the five American modern dance pioneers and one of the Big Four at Bennington. Her creative genius combined with basic Wigman technique brought about the birth of the Hanya Holm School of Dance in 1936, with the approval and encouragement of Mary Wigman. She organized her own company which made debuts in Denver and New York in 1937. "Trend" choreographed that year received John Martin's accolade, "The greatest composition of the year," and Hanya received his award in the New York Times for best choreographer of the year. "Metropolitan Daily" was the first modern dance to be televised, in 1938. "Tragic Exodus" in 1939 received Dance Magazine's award for best production of the year.

Even better known, to the general public, is Hanya Holm's outstanding choreography in musicals: "Kiss me, Kate," 1948; "The Ballad of Billy Doe" and "My Fair Lady," 1956, being probably the most familiar of many productions both on and off Broadway. Since 1941, she has taught Colorado College summer school dance classes, annually.

15. ELIZABETH R. HAYES 1977 Seattle

In the Windward Room of the Seattle Hilton Hotel, March 27, Elizabeth Roths Hayes was honored with the fifteenth Heritage Luncheon. Jo Ann Busch, Heritage Chair, extended greetings and made announcements. Margaret Mains, NDA President, gave some highlights of Honoree Betty's career and presented the Heritage Award. The Honoree narrated a selection of slides from her wide-ranging travels over the world, which she thought was the program of the luncheon. Came the surprise! Margie Mains explains it:

> When Dancer Bill Evans was living and choreographing for his company in Salt Lake City, he asked Elizabeth Hayes to critique a new piece. After viewing the dance and offering comments and suggestions, Betty said, 'Bill, sometime why don't you choreograph a dance to be performed for the sheer joy of movement?' Bill did, and he calls it 'For Betty.' It was a section of this dance which was performed as entertainment at the Heritage Award Luncheon honoring Betty. Danced by members of the Bill Evans Company, now working in

Seattle, in a spacious area adjacent to the gala luncheon room, it was the perfect tribute to the 1977 Honoree.

Shirley Ririe and Joan Woodbury, colleagues of Elizabeth Hayes at the University of Utah, compiled the Memory Book. Printer programs, place mats, and dance motif decorations graced the tables. This was the last appearance, to date, of the specially designed place mat with the Honoree's picture imprinted upon it. A reception in the Makani Room following the luncheon gave an opportunity to meet and talk with Betty and to share the enjoyment of the Memory Book.

Elizabeth Roths Hayes, born in Ithaca, New York, came to Utah by way of West Virginia and Wisconsin. She now directs the Modern Dance Program in the Department of Ballet and Modern Dance at the University of Utah. Enroute, Betty attended Sigtuna School in Sweden, Mary Wigman School in Germany, Bennington College in Vermont, Mills College in California, Hanya Holm Studio in New York, and Colorado College; performed in Hanya Holm's celebrated "Metropolitan Daily," and traveled to at least 40 countries to research dance history.

Betty has written two well-studied texts: DANCE COMPOSITION AND PRODUCTION and AN INTRODUCTION TO THE TEACHING OF DANCE. She served NDA and AAHPERD unstintingly in many ways since the forties: in NSD, as state, district, and national chair (President), secretary, and advisory member; in DD, as chair of Dance Education Section and Division Chair (President), being the second re-run--serving a similar office again after doing so for three years in NSD! And on into NDA she serves as chair and valued member of hard-working committees: the Advisory Board of the Publications Unit, for instance. Throughout, she has presented fine programs at convention, and introduced or presided at many others.

16. M. FRANCES DOUGHERTY 1978 Kansas City

As on site coordinator, Dolores Plunk welcomed the guests for Mary Frances Dougherty's Heritage Luncheon at Holiday Inn-City Center on April 9 and was in charge in the absence of Heritage Chair Jo Ann Busch. Miriam Lidster, NDA President, made introductions. Printed programs included a charming picture of Award Recipient Fran holding Miss Priss, one of her beloved cats. The Heritage Award was a certificate. Disappointingly, the Memory Book had not arrived to be presented in person and enjoyed by guests.

The most entertaining speaker to introduce an honoree to date was Fran's friend and former boss Jessie Puckett who had everyone laughing at themselves as she, a non-dance person, had seen them during the years. The speech was clever and hilarious, and had moments of personal warmth, as when she called attention to each former Heritage Honoree in attendance with amusing comments and a little gift of saucy appropriateness. For example, the gift to one Honoree, also a cat lover, was a snapshot of Honoree Fran at the steering wheel with Jessie's cat cozily draped across her shoulders. Everyone loved her humor and sharp wit and laughed constantly. Fran was not to be outdone;

her acceptance speech was equally delightful, and she, too, presented small appropriate gifts to her NDA co-workers over the years.

Having been an elementary teacher, a secondary dance and physical education teacher, and a college instructor, Mary Frances Dougherty crowned her career as a professor and head of the Department of Dance at the University of Oregon for 16 years until her retirement in 1975.

Fran has served NSD-DD-NDA as chair of two districts--Central and Northwest, beginning in 1948. She had the dubious honor of being the first of a small group of re-runs, or re-treads, having served as Chair of the National Section on Dance, in its last year, at the very time it was making the transition into the Dance Division, then five years later became the Vice President of AAHPER and Chair of the Dance Division, in the exact middle of its nine years before its next reincarnation as the NDA.

Frances Dougherty has frequently made speeches on dance topics and appeared on panels, and has contributed to the Journal of Health, Physical Education and Recreation; to FOCUS ON DANCE IV; and to books on dance. She graciously accepts continued invitations to serve NDA and AAHPERD on prestigious committees and in many other ways.

Fran's two loves--dance and cats--are quietly enjoyed as she lives in Eugene with her companions of the past decade, Big Tita and Miss Priss.

17. GLADYS ANDREWS FLEMING 1979 New Orleans

The Heritage Award for 1979 was presented to Gladys Andrews Fleming by Jeanette Hypes, NDA President, at the Heritage Luncheon in International Hotel, New Orleans, on March 17. Betty Toman compiled and presented the beautiful Memory Book. Printed programs and table decorations were provided by Linda Barnes, Heritage Committee Chair. Tributes to Gladys Fleming were spoken by Mary Ella Montague, M. Frances Dougherty, and Nancy Smith. The program was capped with a surprise skit danced by Fran, Betty, Minta Little, and possibly others. In the midst of all this action and high spirits, Gladys may have been given a chance to respond verbally.

When thoughts turn to Gladys Andrews Fleming, one immediately thinks creativity and children, the key motifs to her teaching career. At every opportunity, Gladys spreads the doctrine that children must dance, must create, and must be allowed to enjoy it. More frequently, she refers to this concept as she has titled her popular textbook, CREATIVE RHYTHMIC MOVEMENT FOR CHILDREN, c1954; a recent revision is named CREATIVE RHYTHMIC MOVEMENT--BOYS AND GIRLS DANCING.

Gladys is a dance educator for all ages, an author, and an organizational leader for workshops and programs. Teamed with her husband Robert Fleming, they have done many unique demonstrations of creative work with children, Gladys teaching the children in her inimitable creative ways, Bob giving an analytic commentary concurrently. She is vibrant, enthusiastic, and effusive.

One of the most enduring contributions Gladys made to the Dance Division was as Chair of the Task Force on Children's Dance, begun in 1967, culminating in a publication, CHILDREN'S DANCE, c1973. She served as Dance Division's energetic Chair (President) in 1968-1969, which members of the Executive Council remember as the year they accomplished far more for the Division's projects than they ever expected to do! Previously, in the days of NSD, Gladys served as Advisory Member to the Legislative Board and Chair of the Eastern District Dance Section.

In true character, Gladys responded to contributions to her Memory Book with a creative printed note, a sketch of dancing child on front, and, inside, her own Bill of Rights, here quoted in full.

Let me grow as I be
And try to understand why I want to grow like me;
Not like my Mom wants me to be,
Nor like my Dad hopes I'll be
Or my teacher thinks I should be.
Please try to understand and help me grow
Just like me!

18. DUDLEY ASHTON 1980 Detroit

Since no Heritage Honoree was selected for 1981 at Boston, Dudley Ashton became the last Heritage Award recipient within NDA's first 50 years, 18 in all. Dudley Ashton was honored with a Heritage Luncheon at the Hotel Ponchartrain in Detroit on April 13. Luncheon and program were planned by Kathy Lawyer, Heritage Committee Chair. Committee member Linda Barnes compiled and presented the Memory Book. NDA Past President Jeanette Hypes took photographs, and probably made a tape of the proceedings.

President Di Anne Damro welcomed the guests and made announcements. Dudley Ashton's career as a dance and physical educator was reviewed by speakers Marie Sandwick, a Nebraska colleague, and Betty Toman, NDA President-elect. Dudley responded with her own "Dance Memories"; and a video tape of Dudley's erstwhile physical education staff commenting and congratulating her was shown, as a surprise to Dudley.

Born in Louisville, Kentucky, Dudley Ashton did her first years of teaching there; during that time, she was Chair of the Southern District Dance Section in 1937-1939. While at the University of Iowa, she served the National Section on Dance as Chair (President) in 1947-1949; and again as Member-at-Large to the Legislative Board, 1954-1956, after she had gone to the University of Nebraska, where she was Chair of the Women's Physical Education Department. She contributed, additionally, by chairing the Research Committee and serving as a member of the Heritage Committee. Her in-depth article, "Contributions of Dance to Physical Education," Journal of Health, Physical Education and Recreation, April 1956, performed an important service for dance education and the National Section on Dance.

Among many achievements at the University of Nebraska, Dudley Ashton's most significant to dance was the establishment

of its first dance major curriculum and the construction of a showcase dance facility. She chaired a Dance Division Subcommittee of the AAHPER Facilities Committee, which prepared a booklet, DANCE FACILITIES, c1972; a recent revision was again edited by Dudley.

Now retired and living in her beloved hometown of Louisville, Dudley is busy writing when she has time between the many civic and woman's club activities in which she is deeply involved.

****

1981 - No Heritage Honoree was named.

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During the Golden Anniversary of the National Dance Association, the first Heritage Award Recipient of NDA's second 50 years will be honored at a Heritage Luncheon on April 24, 1982. Mary Ella Montague, Professor and Chair of the Department of Dance at Sam Houston State University, will be that recipient, Heritage Honoree No. 19. Monty has a predilection for firsts having been the first Chair (President) of the new Dance Division in 1965-1966.

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NOTES in December, 1987--Since this paper was written in January, 1982:

1. Five Heritage Honorees have died: Margaret H'Doubler Claxton (# 1) in 1982; Louis Horst (# 2), John Martin (# 5), and Lucile Czarnowski (# 6) in 1985; and Marion Van Tuyl (# 12) in 1987.
2. Five more Heritage Honorees have been chosen:
   # 20. Peter Wisher, 1983;
   # 21. Miriam Lidster, 1984;
   # 22. Aileene Lockhart, 1985;
   # 23. Evelyn Lockman, 1986; and
   # 24. Lois E. Ellfeldt, 1987.

FROM DANCING TO DANCE: A CONTINUUM OF FIVE DECADES...

THE THIRTIES AND BEFORE

by

Ruth L. Murray

Professor Emeritus, Wayne State University, Michigan

I represent the decade when the noun "dance" in reference to the art gradually began to supplant the participle "dancing" in educational and professional jargon. We approached it timidly at first, feeling more comfortable when we put the article "the" in front of it. Somehow, "dance," being of only one syllable, seemed so abrupt compared to drama and music. I came across a fairly recent quote from the late, great Margaret Mead in which she spoke about "the dance," so even among such scholars tradition dies hard.

But the change and development which "dancing into dance" represents could not have come about "bang," just like that, in the early thirties. Some stirrings of the conviction that dancing should play a more vital part, not only in physical education, but in the total educational sphere, began to be evident at least 2 decades before that. These stirrings could hardly be laid to the appearance of professional dancers in concert, for our fare in that respect in those days was a most meager one. In large cities, we might have the annual Denishawn concert, Pavlova's single appearance, and a scattering of rather uninspiring ballet groups, but little else. In smaller towns, and in colleges and universities especially, there was a dearth of concert dance, it being considered not quite respectable for late adolescent viewing.

Some of those persons responsible for supporting the dancing style which followers of Isadora were evolving under the various titles of Natural, Interpretive, Greek, Barefoot, Aesthetic, etc., were (and this may surprise you) the heads of women's physical education in the colleges and universities around the country--not all, by any means, but enough to have made a difference and to have established a tradition. Who were these women? They were, on the whole, individuals of vision and foresight, and represented something of an educational and cultural elite. Even though not dancers themselves, they were conscious of its values in physical education, and were especially intrigued by the emergence of this new freer and more creative dance, as it represented much more than did the formalism of classical ballet, a corroboration of educational theories being advanced by John Dewey and others. I give you, then, Blanche Trilling, who sent Margaret H'Doubler to New York for a year in the early teens to find out what she could about this new kind of dancing; and when she returned, inspired by the experience, Marge was given support in building a dance program that established in ten years the first dance major in the country.

Ethel Perrin, the first director of physical education in the city of Detroit, who in 1918 brought Cecil Sharpe to instruct her teachers in the delights of English Country Dancing, and in the next year Marge H'Doubler and her touring group to educate us in the kind of beautiful free movement the dancers in Wisconsin were doing, then later brought Dorothy LaSalle and Mary O'Donnell to Detroit to supervise her teachers.

Then there was Elizabeth Halsey at Iowa, who invited me there for three summers in the thirties to teach modern dance because she wanted to know more about it, and believed it to be a desirable development in the total physical education body of knowledge. I wish there was time to expound on others, like Clare Small at Colorado, Rosalind Cassidy at Mills, Helen Hazelton at Purdue, and Mabel Lee who, being the only woman on the American Physical Education Board in 1932, was very influential, against strong male resistance, in getting the "Section on Dancing" identified as a legitimate part of the Association.

Then of course there were those others of us who majored in physical education because we loved dance, and in those days it was the only training for the art in institutions of higher learning. So we managed to get through field hockey, basketball, and track and field (although being the dancing girls we were apt to be chose last on teams). We enjoyed most sports participation, however, because we were well-coordinated and learned the skills quickly. But we kept the dance lamp burning and when we started to teach we organized noon hour and after-school groups for dance instruction, and ourselves took classes and workshops and attended symphony concerts and dance programs and went to summer sessions and conventions, all with the view of associating with others similarly obsessed, and of learning more and more about our favorite art-sport dance.

Then came the thirties, when the dancing world was turned upside down by the pioneers of modern dance, Graham, Humphrey, Weidman, Holm, Wigman; by the appointment on the New York Times of the first American permanent dance critic in journalistic history, John Martin, who kept us informed of the exciting "dancing doings" in New York, and strongly supported the new "modern dance;" by the Bennington years, where modern dance companies and productions were nurtured, and where those of us teaching in high schools and colleges flocked in the summer to be introduced to this new dance magic, and in return carried it back to our home territories to be performed on the "gymnasium circuit."

In the midst of all this professional dance furor, educational dance by no means stood still. A "Section on Dancing" was officially established within the American Physical Education Association in 1932, and the match that lighted the flame was the Report of the Committee on Dancing in the Elementary Schools with Dorothy LaSalle as editor, and one of the most popular of all the series of monographs published at that time. This Report, as some of you must know, grew out of a 1930 Boston meeting on Dance of the National Society of College Directors of Physical Education for Women, to some of whom I have

now just paid tribute.

This decade, then, inaugurating as it did the beginning of an official dance organization within the American Physical Education Association represented several "firsts" among its activities. It was unanimously decided that it would be a working Section and not one which merely arranged convention meetings. And that resolution has been active to this day, as many of us know to our sorrow: The need for a matching secondary study to that of the elementary schools Report was one priority and such a committee was appointed, which worked and produced through two administrations, when its focus was changed to "Basic Concepts of Dance Education" which later became a platform for the Section.

Another "first" project was launched in 1936, at the national convention in New York. It was an immensely successful pre-convention dance conference at Columbia Teachers College, involving some of the leading dance artists and teachers of the time. The following year it was repeated in St. Louis when John Martin was brought to lecture (with money earned from the first conference), and to comment on a concert of dancers from neighboring colleges which was one of the concert events. Such pre-convention conferences have continued over the years.

College Dance Symposia, precursors of the American College Dance Festival Association, were held as early as 1932, the first at Bernard College and the second here at the University of Michigan with, I'm glad to say, the Wayne University dance group participating. Soon college Dance symposia were being held throughout the land.

A precursor of our present Heritage Awards occurred at the Section meeting in 1932 when the following were honored: Gertrude Colby and Margaret H'Doubler for pioneer work in dancing, Mary Wood Hinman and Helen Frost for tap dancing, and Elizabeth Burchenal for folk dancing.

In 1935, a regular monthly column of Dance Section News became a feature of the APEA Journal and under the leadership of Mary Shelly a Research Committee undertook several projects: a directory of dance teachers in educational institutions, an annotated bibliography of music for dance, a recommended listing of usable recordings: and material was prepared on dance books, sources for percussion instruments, a travelling photographic exhibit, and available films.

In closing, I should like to mention first some of the elected chairs of the Dance Section in the thirties and one or two other stalwarts, who, being dancers, are still glad to be alive. They are myself, from '35 to '37; Barbara Page Beiswanger, '37 to '39; Lucille Czarnowski, '39 to '41; and Martha Hill Davies, a vital vice-chairman from '34 to '37. And now those who contributed so greatly to the success of those years, but sadly are no longer with us: Mary O'Donnell, first chair, '31 to '32, and Secretary-Editor, '32 to '34; Emily White Pendleton, '33 to '35; Marian Knighton Bryan, Treasurer, '34 to '38, and Mary Josephine Shelly, who was certainly a power behind the throne during all of the thirties.

A source for an excellent detailed description of those early years is easily available. Babs Beiswanger's article "The

National Section on Dance: Its First Ten Years" was printed in the AAHPER Journal for May-June, 1960, and is also available in the Selected Articles #II from AAHPERD publications. Dance History teachers, take note!

In this article, Barbara starts with Mary O'Donnell's 1931 statement of the purposes of this new Section. She finishes the article with another such statement of 1959, 28 years later. I will give you Mary's as it is shorter and simpler, but states exactly the same things. "This section is to promote the constructive development of all types of dance in education, and to provide the leader essential to the success of such a program. It aims to serve all school levels and all non-school groups as well." I leave you with this question: Are we, almost 50 years later, still pursuing those purposes laid down for us in that first decade of our existence?

REVERENCE AND RASPBERRIES

by

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In my remarks to you today, you may sense a deja vu. I will touch upon things that others have said before me, and have said them far better than I. I quote Plato but once and don't even mention Socrates. But there is some precedent in favor of the idea of repeating the twice told tale. Plato says, in his Republic:

> "This is the point to which, above all, the attention of our rulers should be directed... that music and gymnastic (the whole of the curriculum of Plato's day) be preserved in their original form, and no innovation be made. A new kind of song ought not to be praised... for any musical innovation is full of danger to the whole State, and ought to be prohibited."

With this exemplary opposition to innovation before us, I feel quite certain that you will not dare to object if I appear to sing old songs over again... or, not to mix metaphors... to open the can of raspberries that continues to be our concern.

Now to proceed to the reiteration of the oft iterated.

I wish to speak on two major theses: dance as a discipline; and the teaching of dance.

The ingredients of our discipline -- movement, space, time and energy -- do not alter fundamentally from year to year, although we rightfully concern ourselves with the continual exploring, experimenting, and redefining of these concepts. And much of the redefining has seemed to convey both specialization AND fragmentation, with each particle being given a label. Certainly we should continue to explore and experiment -- but I wonder if we are getting better or worse. While we are expanding our body of knowledge, are we also fragmenting it beyond definition? Have we made what is known as dance TODAY a dichotomy of clarity and confusion?

There are so many new labels that when you do see, on occasion, the words folk, square and social; tap and jazz; modern and ballet, you have a feeling of great security, don't you?

Well... maybe. It depends upon whose "today" it is.

The Spanish philosopher Ortega explains that in every "today," there exists not one generation but three: the young, the mature, and the old. Thus every today involves three different actualities. For those whose today means being 20, the forms I just mentioned may be old stuff. For those who, in the same today, are 60, those forms may be the only stuff. And so it becomes somewhat difficult for us, as contemporaries, to verbalize about our own field. I think it is thus forgivable to

ask, at a gathering such as this, a seemingly naive question: What IS dance? What IS our body of knowledge?

I'd like to list for you some of the things that are currently advertised as dance, and that are included, by various dicta, as part of that body of knowledge. Some are. Some aren't. But who decides?

Here we go.

Aerobic dance, disco dance, soul dance, jazzercise, discosizing, jazz aerobic... and jazz aerobic foot dancing; Punk, new wave, Cowboy dance; Belly dance; Primitive Dance, Black Dance, Afro dance; Afro-American-Haitian-Cuban-Caribbean; Post-modern, freestyle; Pedestrian dance, task dance, junk dance, cult dance, avant garde; rituals, game structures; Circus techniques; Martial arts -- t'ai chi, aikido, karate. Dance attached to the "ologies": Dance kinesiology, psychology, physiology, psychophysiology, neurology, cardiology... and dance orthopaedics. All the technique with somebody's name in front of it: Alexander technique, Skinner Releasing, Todd Alignment; and when other names are attached to the word technique, we have a totally different concept: Cunningham technique, Hawkins, Graham. And I shall spare you a four-minute listing of labels associated with Labananalysis. The best is yet to come. Also listed as dance is something labeled "Baby Work." This might be the most important of all. Babies will need to start work at conception in order to master all this.

...If you have ever contemplated the raspberry... you will have noted that there are many varieties. If you will permit me to analogize the "essence of their being," as opposed to the more obvious usage as the old Bronx cheer, I would like to mention, in the same "what-isness," the variety called Dance Therapy, which is, indeed, in full blossom. I perused the program for the 1980 Dance Therapy Conference, and felt the same as I might have felt if I were trying to read Sanskrit. The session that intrigued me the most was one called, "the inter-intra-transpersonal interactive matrix." Speaking of Ortega's todays, as we were a moment ago, I'm afraid I'm in yesterday on that one. Another session was entitled, "Agoitrous Cretinism," and I was most grateful for the parenthetical explanation, "lack of thyroid tissue." In light of all the aforementioned, about which I have been most perplexed, I noticed a session which I thought would be enlightening. It was entitled, "Dance: A Path to Creative Unity." But alas, it had to do with wheelchair participants and mainstreaming, and was to be conducted by a Registered Theraputic Recreator. Well, Aldous Huxley said, in his discussion on nonverbal learning, "Ultimately everything is related to everything else." Is that a platitude or a promise? And while we're on this subject of what is dance, what is Theatre dance? When does dance become Theatre dance? Or is there such a thing and, if so, what are the criteria? Which seeds must we plant to raise this variety? And if some of the seeds don't come up -- if some of the elements are missing -- is it then NOT Theatre dance, or just a very bad strain of Theatre dance? How do we know? Wouldn't it be simple if there were some kind of yardstick, the aesthetic equivalent of a folding carpenter's rule, which we

could pull from our pockets and automatically apply to dance? I wouldn't be surprised if somebody invented one of those in the near future.

There are all kinds of gimmicks around. You no longer need lessons in order to draw. There's a thing called "Easy Art Reproducer" that enables you to instantly draw like a professional, so the ad reads. You merely place any subject in front of the Art Reproducer, look through a mirrored viewer, see the image reflected on paper, and trace! And it's only a dollar ninety-nine! You don't have to read books anymore. You can listen to them, by means of the Cassette Book Library. You don't even need to peruse a plethora of travel brochures in order to travel. You can simply use a home screen, and see a choice of hotels, cruise ships, and airlines; then make one phone call and say something like, XYZ-95-438, and you have your trip all finalized. And it has been indicated that even all passports will be automated by 1984.

Well, with all this, I don't know why I'm even bothering to go further with the fact that I think we must do some intellectualizing about some of our concerns. I guess I go on the theory that all things come full cycle, and perhaps the thrust in a new decade will bring the whole human being back into the spotlight. Meanwhile, the multitude of labels indicates that we are learning more about the parts... the material of dance--how to manipulate it... and the instrument -- the body -- how to expand its capabilities and prevent its injuries. All this is more than just old raspberry wine in new bottles. There is new knowledge and important findings in natural and social sciences, behavioral sciences, and educational research ... and so it's time for us to take a new look at ourselves.

Are we a craft? A profession? A discipline? We do a deep reverence to ourselves and each other and answer emphatically and, often, quite glibly, "Of course we are a discipline -- a profession."

Harris-Jenkins, writing in Professions and Professionalism, discusses craftsmen and professionals. He notes that the very high degree of skill required by the craftsman... a diamond cutter, for example, is such as to require a period of training that often is longer that the education demanded by most professions. He explains that such practice of skill can exist independently of any body of theory, so that practitioners are categorized as craftsmen rather than professionals. Professionals are those whose skill demands knowledge of underlying theory, obtained, supposedly, in a formal academic environment.

But if you just look through the Dance Directory at the listing of courses comprising a major in dance, you will see quite a few programs that are primarily technical and skill-oriented rather than scholarly and theoretical. And there is often no focus of attention on a well-ordered body of knowledge. Of course, our students want to do nothing more than stay in the technique classes all day. But the mastery of technique is not a complete journey in the discipline.

In art, there is a style called pointillism... a series of

innumerable dots which, viewed from a slight distance, become a painting. Unfortunately that doesn't work for dance. Without some conceptual scheme, all we have is a collection of disjointed facts, opinions, or abilities.

Dance as a discipline today, operating in an intellectually and technologically advanced Super-society, needs to accelerate progress toward a more complete understanding of itself. In that way it will be possible to respond as a profession.

How do you choose, from the variety of raspberries, the ones that are best for the climate and, ultimately, the discipline? What are the implications for curriculum? For performers, for educators, for the general public? What should be the extent of the experience? Should we nurture our seedlings, raising them with a fostering care, or should we be content to nourish them with all the things labeled as dance, and hopefully cause them to grow?

In essence, we need a Taxonomy of Dance -- an ordering of phenomena in ways that will reveal their essential properties as well as their interrelationships. That should help us choose.

I hate to use such educational jargon in what I wish were a more poetic address, but what I am saying, without further beating around the raspberry bush, is that we need a theoretical framework. And we need to take a holistic approach to creating sound dance majors consistent with that total framework... with a view toward new knowledge, personalized curricula, and individualized integrative experience. And it would behoove us to do this with some attention to the brain hemispheres. We need to do some of our own research in that area. With the back to basics movement in public education, that's ammunition for the arts. We have been rather half-brained about that. Such a framework forms the basis for authentication.

In the remote event that you have not yet recognized the reiteration of the already iterated, let me say to you that fifteen years ago the need to have a theoretical framework was cited. Fifteen years ago, two major conferences happened. One of those was the Developmental Conference on Dance, funded by the USOE, Arts and Humanities Program. The other was our own Dance as a Discipline Conference. The results of both conferences set forth, I believe, great influences on the dance world.

We established, all those years ago, the fact that we have a theoretical foundation -- and a body of knowledge -- but we did not really establish a total conceptual framework. Lacking a universal framework for dance in today's world, "here we go 'round the raspberry bush," grabbing randomly at new berries and missing, perhaps, some of the finest fruit of our field. I think it is high time for "Son of Dance as a Discipline": Conference II.

A working conference such as this would not be easy. Much more is known today than was known fifteen years ago. But in order to determine a framework for the future, we need to be a concerted voice about the body of knowledge today, in hopes of a better tomorrow.

It will not be easy to find this universal view on what we think dance is. In two different articles, two very prominent

members of NDA wrote about aerobics. One said that it was definitely dance; the other said, NO WAY!

We need dialogue, debate, and resolution of issues. And then we need a series of documents stating the resolutions... the concerted opinion of the dance world, about the major tenets of dance. And these documents should be readily available to everyone. NDA has only one such document. It is an antique... and it has to do with the placement of dance in colleges and universities. If you have always wanted to know, for sure, where dance should be, this document tells all. Quote: "Dance flourishes best in a supportive atmosphere conducive to interdependent endeavor." I like to interpret that to mean... a little temple on a hill, all by itself, where everyone from all over the campus will rush to worship. I do not mean to speak with irreverence about that document. It says, in its entirety, all it can say... and I think it's quite helpful to anyone who is faced with this issue. It just isn't readily accessible.

We have made some inroads. We have a booklet on Dance Facilities; CODA has written some standards for the dance major... but we need to have a statement on every issue, formulated by the dance world. The product known as DANCE IN EDUCATION began as a project on issues and concerns. It was endorsed by seven national dance associations. But it is what it is. It's geared to the lay public -- and we need some more sophisticated, in-depth stuff, for us.

Well, who IS the dance world? ADG is us and NDA is them and CODA is both, and so on. I realize that I am planting some raspberry seeds that may suggest a hybrid. That is, of course, a matter for Board level discussion. But it doesn't hurt to plant seeds. You never know what may crop up!

Benjamin Franklin said, "If we don't hang together we will hang separately." So... wouldn't it be marvelous to get all the "Body Disciplines" people, and the "Martial Arts" people, and the Therapists and Researchers and the Modern/post-moderns, and all those in the other categories of stuff called dance, TOGETHER, to write succinctly -- and simply -- about their thing... and then have a parliament of wise owls, or else some great genius among us, to write the final chapter that says, THIS is how everything is eventually related to everything else... or ISN'T.

Even if we insist on having our nine million dance organizations, I think it is entirely feasible and indeed imperative for us to pool our knowledge and produce this crop of documents that is vital to our credibility as an art form of significance. We could weed out the unsound theories and harvest the very best of our collective thinking. And even in this time of retrenchment, I feel certain that we could obtain seed money to do it. And when we have completed our creeds, we should publish them everywhere... in Parents' Magazine, in Vogue, in the airlines magazines... and maybe even in JOPERD. We owe it to ourselves and to the public. The poor public. They are flocking to the recreation departments in the wake of the Cowboy Craze to learn the very newest, hottest, IN dance...Cotton-Eyed Joe!

Well, that was a long growth cycle to reap two raspberries: a theoretical framework for dance; and supportive documents from

the dance world. Now, in a much shorter planting season, I would like to sow a few seeds on the teaching of dance.

I don't know whether or not you agree with me, but I do not think that everybody who teaches dance at the university level has to have a Ph.D. in order to do it. My university thinks so, and so do many others... or else that thing called "equivalency." But let me tell you, the way we have that statement worded, I don't think even Martha Graham would stand a chance. I think something needs to be done about that at all our schools -- and this is another instance where one of those "documents of the dance world" could provide guidance and ammunition.

Now I'm going to say something that may seem to contradict my statement about the Ph.D. It really is not a contradiction, but it is a concern. We keep bringing professional artists into the department, with the hope that somehow, as if by magic, they will be able to qualify for that "equivalency." And it brings such a spark to the program to have them there. They know about auditions; they know about every aspect of performance, and that certainly is the focus these days. There are so few of us who are training teachers. There are so few students whose goals are teaching. They want to perform. They want to be A STAR. And perhaps that really is the essence of our being. Dance is a performing art. But it is also a lot of other things. And as you well know, all our students, no matter how much they wish upon a star, will never be one. So we owe it to them to provide experiences beyond the craft of dance. The professional artists bring the brilliance of that craft, and they do bring excitement. At the same time, they bring a philosophy that is a bit different from what many of us believe... especially those of us in those Ortega "todays" called 40 -- and upward. They tend to teach by replication, just as they were used to being told what to do, in their companies. They had to do it <u>this</u> way, so they teach <u>this</u> way. Now all of them aren't like that, of course -- but enough are for it to be a concern.

One of the questions on our teacher evaluations is, "Does the teacher stimulate independent thinking"? Some of the professionals are asking for that question to be removed. They don't want the students to do their own thinking. They want to tell them exactly what to do. ...The "what" -- not always the "how" -- and never the "why." And thus, we often have a gap between the craftsman and the educator.

Earl Pullias speaks of learning in terms of two large types. The Sacred Learnings... the deep, permanent learnings that stir the currents of the mind and the heart, and open new vistas and uncover new relations and values. They affect the <u>whole</u> self. And the Profane Learnings... the factual, the practical, the skills -- the learnings one needs to have in order to understand the deeper learnings, the Sacred ones.

...The Sacred and the Profane. ...The reverence and the raspberries.

Here are the old questions again. Do we teach technique or do we teach people? Is process or product more important? These are dichroic values that need to be studied. It's <u>all</u> important, isn't it? But how can we do all we're supposed to do... in a

humanistic way -- with sensitivity and openness to an individual's experience -- his "whoness." There's more than mind and body involved. There's soul. ...Dreams, values, meanings.

And how does one learn about this "inside" stuff in all those individuals who want to be stars? There is no formula--but through experimentation, through subjective investigation, we can get at the phenomena of feeling, emotion, creativity, being, becoming -- the human aspects of experience. And somehow, by dealing with what is vital to the individual, we are planting better plies on better people, with a deeper reverence for dance as a discipline.

There is an awful lot that's RIGHT about our discipline. You heard, in President Toman's report, and those of the other Board members, the many things that have been accomplished, to which we can indeed do reverence. You've heard some positive plans for the future... and NDA's "today" will soon be 50. Isn't it remarkable that we all look forward, with such excitement, to being Golden Oldies?

There is very much that's right in OUR dance world... and much of it is so because of our heritage... the dedicated and continuing efforts of our Past Presidents... and much of it is due to you, who are continuing to experiment and broaden our horizons, and will guide us in the future.

To paraphrase a Kennedy quote: The hope for the dance world is very much alive... and the dream shall never die.

My deepest reverence to you all.

A POST-MODERN ESTHETIC FOR DANCE

by

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To be required in November to submit title and topic for a speech to be delivered in April is like making out a Christmas list on the 4th of July. When Christmas rolls around you may wonder what on earth possessed you back in July. And so it is that I have wondered what delusions I was suffering back there in November. However, with a 50th anniversary to celebrate, it seemed appropriate to examine the changing esthetic which paralleled changes in the arts during those fifty years.

Our Association came into being during the 1930s. The 1930s and the 1940s have been accepted as the modern period for dance; the 1950s and the 1960s were designated post-modern or the avant garde of that time. The 1970s and now the 1980s may again be called post-modern, but differentiated as contemporary post-modern. Many of you will recall efforts to use that term - contemporary - when referring to modern dance of those earlier decades. With each of these periods there was a changing esthetic for the arts. These changes were accompanied by considerable bewilderment on the part of the public. The serious consumer of art is never quite sure whether new innovations are "for real" or some "scam."

To avoid the linguistic confusion frequently appended to esthetic inquiry, there will be no delving into objectivism or relativism as related to judicial criticism. In fact, judicial criticism will be avoided. This discussion will be related and limited to experimental art and a changing esthetic for the arts in general. Experimental dance art will be examined in terms of a changing sensibility. Let us hope, that as Wilde once described a certain critic, that I shall not have pursued the obvious with the enthusiasm of a short-sighted detective.

What set me upon my search for truth, was several years of seeing dance and not feeling lifted by the experience. This was after a transition from being a mostly-mover to a mostly-watcher, and for me, now the watcher, there was something missing. And I didn't know why. There was no emotional lift, no joyous response, no kinesthetic empathy with what I experienced as audience. At first blame was put upon fatigue or post-retirement ennui - professional satiation. Polishing my glasses of abstraction did little to enlighten; trying to comprehend by means of conceptual analysis was no more successful. I

tried letting the unconscious take over but no pleasurable response was evoked. Why was this?

Were we in the colonies (that is any place out of New York) being subjected to performance of lesser quality? Certainly the dancers were technically highly proficient, even if seeming to be deliberately withholding their top level of projection, or, at the other extreme, keeping everything on such an unchanging level of high intensity that no breathing spaces were provided. Obviously the choreographers were highly regarded - at least by reputation. I was perplexed but fought the human impulse to criticize what one doesn't understand. But I needed to find out what was going on.

It is a truism among artists that it is frequently the uninformed, the innocent, who, in experiencing art, is first to respond to the real intent of the artist. That person "gets it." Perhaps in my own case, being too long immersed in dance at a variety of levels and as a multi-role participant, had obliterated the esthetic distance necessary for true appreciation. But then I discovered that the concepts of esthetic distance, beauty, etc. were no longer a part of post-modern esthetics at all. In fact, some estheticians predict the demise of esthetics as previously conceived, as well as the demise of art itself! So, it was necessary to take a look around.

Even though the questions of esthetics are unchanging - (1) the definition and function of art, (2) the relation of art to society, and (3) the processes of perception-properties common to all art - there is no question but that the fundamentals of esthetics have been eroded by the avant garde of the past half century. Estheticians agree that there is an end to plausibility for certain definitional ideas of the traits of art.

Recognizing that there has always been a gap between philosophical esthetics and the arts themselves, it appears that dance - the most ephemeral of them all- lends itself least to bridging such a gap, inasmuch as it doesn't stand still long enough to be analyzed. However, as in all times, the characteristics of new forms must reflect the artist's effort to project a fresh mode of cognition, while avoiding the trite and the commonplace. This is as true for the artist engaged in choreographing for a professional company as it should be for a student in a composition class. What are the concepts, practices or feelings which make up the distinction of the borderline between art and non art? How does the experimental artist refute the previously accepted need for organization?

Characteristics of esthetic form during the first half of this century stressed organic unity as the master principle. How dear to the hearts of many here was Marge H'Doubler's spider web for principles of composition: eight elements - transition, balance, sequence, repetition, harmony, variety, contrast and climax. And I quote:

> There is the technique of selecting and organizing the psychological elements into substances and context, and the techniques of selecting, organizing and executing the motor elements. All become bound together and made as one by the overflow of rhythm into all phases.

The influence of John Dewey in formulating educational philosophy and pedagogy so affecting practices in education, strengthened the principle for organic unity by defining the function of art as "the organization of experience" including anything in the world as materials of art and having esthetic quality "provided that it is integrated and moved by its own sense of fulfillment." In other words, all successful art must be "clearly conceived and consistently ordered."

Another dominant esthetic concept influencing American art was the theory of art as symbolic representation. This supported the art-as-emotion idea that non-linguistic forms can be universally understood. Suzanne Langer, one of the few philosophers to discuss dance as an art form, espoused the idea that art reflected a symbolized abstraction of an emotion. The universality of this concept was surely proven to be false by social scientists and cultural anthropologists. This principle of symbolic expression was certainly prominent in the art of the 1930s and the 1940s. (Music by Copland, dance of Graham, poetry by T.S. Elliot and paintings of Klee, Picasso, Miro, etc.)

These theories were helpful in the establishment of evaluative criteria for the period in American dance history defined as "modern" - a term which has never satisfied anyone, but one which has persisted in spite of all efforts to find another. This period in concert dance was dominated by our first generation of modern dance artists - Humphrey, Weidman, Graham, Tamiris, etc. and by those choreographers for ballet who used movement for its expressive power. Also characteristic were innovations in technique and the selection of topical and explicit themes in choreography stressing the emotions. Now, however, these and other theories are criticized as not really having relevance and as overemphasizing evaluation of the art object while failing to confront contemporary questions such as advances in technology.

The impact of technology on the arts demanded new techniques of experimentation: stylistic changes in art demanded a kind of sociological explanation. Kostelantz states that "Technology transforms the sensibilities of both perceivers and creators resulting in differences in art reflecting new techniques. In turn there is a demand for esthetic respeculation." The kind of technology that provides classical music as background for buying provisions of bathroom tissue, pet food or having one's

teeth cleaned, has changed the listener into a consumer of an impersonal kind of art. At the same time, however, technology has liberated the artist and challenged him to new concepts about his or her art. New media opens additional fields for discovery, demanding new techniques, new forms, and, in turn, new audiences. New means of presentation, reproduction and distribution available to art by modern technology, while bound up with commercialization, does mean art in all forms is circulated all over the world.

Certainly it is technology that has made phenomenal art possible - a work of art that undergoes actual change with the passage of time - changes inherent in the materials themselves. For example, James Seawright, sculptor, has arranged a structure of electric lamps which are turned on and off in a randomly selected sequence with varying degrees of intensity and in a variety of colors, thus creating a controlled phenomena. It is the use of mechanism to product a series of phenomena. Other examples are computer choreography, laser beam art, pop art, etc. John Cage's use of several radios tuned to different stations and at varying volume as accompaniment for a Cunningham choreography would also illustrate the use of technology. Advances in transportation and of audio and visual media have dissolved the isolation of any culture from that of another. This has resulted in the familiarization with the arts and philosophies of these cultures.

Many elements found in modern art stem directly from the influence of Oriental thought. For Eastern cultures philosophy and religion are inseparable. Among the Eastern concepts influencing Western thought and practice in the arts are the cyclic nature of the universe, the close relationship between religion and art, and the use of meditation as a means of finding the self in the knowledge of existence. A tremendous interest in Oriental religions on the part of many young people has had a profound influence on modern thought and on the arts. Just look at the interest in yoga, Tai Chi, meditation and mysticism, all pursued as a means of mental and physical discipline.

Other philosophies directly or indirectly effecting the arts are Western Marxism, phenomenology and existentialism. Marxism regarded as a demystifying philosophy condemning idealism and supporting materialism is strongly embodied in contradiction and struggle. The phenomenology of Heidegger is eidetic and concerns itself with the investigation of the essence of art. Anguish is Heidegger's fundamental experience. This philosophy encourages the experiments by which artists test the boundaries of art and anti-art. The transcendental phenomenology of existentialism espoused by Sartre contains preoccupation with nausea, disgust, duration and repetition as essential aspects of human existence. This philosophy is strongly reflected in literature, especially

play writing. The existential philosophy of Merieau-Ponty is a quest for the phenomenology of perception. That these philosophers were also creative artists - poet, playwright and painter respectively - means that their philosophies have effectively related the arts and the science of phenomenology by defining the "essence" of art, the analysis of esthetic perception and at the same time accepting the idea of transcendental inspiration. These philosophies take an interest in art as a subject of scientific study.

The work of Robert Irvine, leading Southern California artist, clearly illustrates an esthetic theory that is essentially a phenomenological one, concerned with art as process and existing not as object but as a way of seeing. He worked at identifying and stripping away unessential elements in the art act to point up perception in the art experience. He progressed from first limiting himself to lines, then dots, discs, then columns in otherwise empty spaces. Currently his work has taken on the form of on-site installations which consist of an alteration of an existing environment. His purpose was "to manipulate the environment in such a way as to strengthen the potential for perception, often subliminally."

Another scientist - mathematician turned philosopher - whose philosophy of organism strongly influenced at least one of our post-modern dance artists, is Alfred North Whitehead. Eric Hawkins' dance bases its cerebral approach for movement on Whitehead's philosophy "the living organ or experience is the living body as a whole. Human experience has its origin in the physical activities of the whole organism which tends to readjustment when any part of it becomes unstable."

These and other philosophies seek to examine existence as influenced by our perception of art and our perception of reality. How do they function as related to the arts? Do we have the question of the chicken or the egg? Is it that artists are attempting to describe or analyze the work of artists?

There appear to be some characteristics common to the arts of the past several decades: (1) the theme of art as process and not product, (2) artistic indeterminacy in which artists select conditions forcing them to work in unusual ways to produce unpredictable results; (3) denial of symbolic reference; (4) the concept of art consisting of all the sensory phenomena that one cares to perceive (the Zen influence that people must perceive everything and accept everything perceived; (5) justification in the creation and acceptance of perpetual disorder - structural disorganization; (6) acceptance of all events and materials as art-worthy; (7) acceptance of ongoing non-climatic and repetitive activity; (8) the Cagean art of purposeful purposelessness (4 min. 33 secs); (9) reduction of ignoring of the psychic distance of traditional esthetic experience (working with open-ended situations,

unfixed in time, space and participants - happenings); (10) chance, randomness and accident as the first principle of creation; (11) art as autonomous in not depending upon a message or communication but solely upon the qualities indigenous to that art (movement solely as movement).

From the above characteristics it is possible to summarize three general principles: (1), minimalism; (2), overload; and (3) intermedia. The first refers to the idea of the amount of discernible work or material in the art object-painting with only one color (white on white), poetry using very few words, one-page novels, or repetitive movement in dance. Arlene Croce's description of Laura Dean's work Tympani in which both the artist's choreography and music illustrate this principle. "It (Tympani) marks a break with the temporal suspensions in Dean's music which, translated into choreography produced a kind of inanimate, benumbed trance-dancing." Croce goes on to praise the work as being less dependent on Eastern dance influence as meditative ritual than some of the earlier works. Dean's Circle Dance of 1972 had ten dancers who traced concentric circles for half an hour, occasionally changing direction. Her use of repetition verging into monotony she views as having change because it exists in time.

Of course John Cage is credited with forging an avant garde esthetic for the composition of music. He espouses the use of repetition as a device to be used extensively in composition. It is a technique in minimalism. Cage says:

> In Zen they say: if something is boring after two minutes, try it for four. If still boring, try it for eight, sixteen, thirty-two and so on. Eventually one discovers that it is not boring but very interesting.

Overload may be illustrated in literature by James Joyce's Finnegan's Wake in which a simple story is told in a complex way. An example in painting is Robert Rauschenberg's use of mundane materials (a discarded automobile tire) and three-dimensional objects (a stuffed goat's head) and even operational technologies in his paintings. An illustration in music is the computer music of Pierre Boulez in which a new composition utilizes the interplay of an instrumental ensemble of 24 musicians whose sound remains untransformed, a group of solo instrumentalists playing 12 instruments instantaneously transformed by computer and then 6 tape recorders with computer-generated music, each controlled by a soloist.

An example of overload in dance is the 80-minute dance epic of Twyla Tharp's The Catherine Wheel, which is a multiplex of dance and mime, props and costumes, wheels and pineapples, lyrics and theatrical rock sound. One critic labels the work as being "Schematically

overloaded." Another example from the field of dance is the title of an article about her work by Yvonne Rainer: "A Quasi-Survey of Some Movement Tendencies in the Quantitatively Minimal Dance Activity Midst the Plethora"!

Intermedia is a term for new art forms that unite materials or concepts of one form with another or by integrating art itself with something previously considered not artistic. For example, Marcel Duchamp included a ceramic urinal as a fountain in a sculpture show. Many of the so-called happenings of the '60s were of mixed media and included assemblage, environments, etc. Most familiar to all of us is the choreography and theatre of Alwin Nikolais who boasts of being an artistic polygamist. Another example familiar to us is Cunningham's Winterbranch in which he opens up stage space to reveal the backstage work area during performance or the use of Warhol's floating pillows as unrelated decor in Rainforest.

Some of Calder's kinetic sculpture would surely be an example utilizing the principle of intermedia as would be the melding of language with design in what is called visual poetry meaning the way the words are visually arranged to be as important as the selection of the words themselves. These are some of the characteristics of post-modernism in the arts.

If in the world of dance the term "modern" stems from the first generation descendants of Isadora Duncan and Denishawn, then the term "post modern" stems most directly from Merce Cunningham and Paul Taylor, progenitor and prophet respectively of post modernism. Taylor's idiosyncratic work seems to have changed but little and his company is referred to by some as the last of the great modern dance companies. Cunningham's on the other hand, has changed stylistically in the past decade. He refers to his dance as "the play of bodies in space and time". And I quote:

> In dance it is the simple fact of a jump being a jump, and the further fact of what shape the jump takes. This attention given the jump eliminates the necessity to feel that the meaning of dancing lies in everything but the dancing, and further eliminates cause-and-effect worry as to what movement should follow what movement, frees one's feelings about continuity, and makes it clear that each act of life can be its own history: past, present and future, and can be so regarded, which helps helps to break the chains that too often follow dancers' feet around.

Cunningham's ideas about the nature of dance are that essentially anything could be dance and anyone could dance: that form is indeterminant and that music is extraneous to the requirements of dance. His ideas are

credited for paving the way for the group of dance experimentalists in the 1960s then labeled "post modern." They searched for the essence of dance, repudiating the psychological and dramatic as subject matter, spurning virtuosity in technique and rarely concerned with an attempt to relate to the audience. One critic describes the work of the choreographers of this period as follows:

> That early 1960s crucible of experimental choreography-they stripped dance down to its bare bones. They threw out trained performers. Sometimes they threw out the audience. They walked around in circles, swept the floor, darned a sock, peeled oranges, lay comatose for hours and delivered long, self-conscious monologues. Everything could be considered dance and frequently everything was.

These artists also demonstrated that just as any kind of movement may be used in dance, dance can be done in any kind of space-in buildings, in the streets, on the beach, in the park, etc. You are all familiar with these explorations. Choreographers from that period-predominately the Judson Dance Theatre-including Yvonne Rainer, Deborah Hay, Steve Paxton, Trisha Brown, Meridith Monk, Twyla Tharp, Lucinda Childs, etc. each in his or her own way sought to discover and to apply a new esthetic to dance performance. They were searching for the essence of dance, devoid of the requirements of communication, without the distraction of accompaniment and other elements of theatricality and often suffering the disdain of the audience. But weren't we all jarred into some degree of acceptance? I predict that each one of you did some choreographic explorations along these lines, even if they were not to "see the light of day," as it were. We were probably unaware of dealing with an esthetic problem, but wasn't it fun?

In speculating on the reasons for these changes, surely not all can be attributed to economic and technological advances. Obviously new values evolve: and these values must be served. The days of, "do your own thing,, "let it all hang out," "whatever turns you on," are all evidence of an ethic built around the concept of duty to oneself in contrast to the ethic of obligation to others.

What changed these values? Blame-or praise-has been given to Freud-or a misinterpretation of Freud's views on the nature of the human animal. It is certain that psychology in its scientific and non-scientific application has spawned much change. "Psychology in all its manifestations from the profound to the idiotic, seemed to have been irresistible to Americans." This fact was recognized early on by communications media and the fields of entertainment. However, recognition of the

forces of psychology were quick to appear, not only in the arts but in a kind of religious reformation as well.

If these explorations were "post modern," what do we have today? Post-post modern? In any event, the direction in which these efforts have gone in dance is toward a growing interest in, and acceptance of, their work. By moderation and extension of the extremes of experimentation, their efforts have become, if not commonplace, at least recognized as an acceptable and tantalizing point of view. Some artists have moved toward increasing sparseness in movement and structure toward an almost ritualistic repetitive patterning (Trish Brown, Lucinda Childs, and Laura Dean). Others have moved toward-or back?-to a kind of literacy embodied in abstract symbolism verging upon theatre of the absurd (Philibolus Dance Theatre, Taylor's Big Bertha and Tharp's The Catherine Wheel and When We Were Very Young.

That these directions are more than mere stylistic changes and short-lived trends is evidenced in paralleling directions in both the performing and the non-performing arts. If the arts are truly both reflective of the times and predictive of the future, one cannot escape the need for reflection in order to understand or in order to appreciate.

Jonathan Schell has written a series of articles, both fascinating and frightening, entitled "The Fate of the Earth." In his discussion about fears of nuclear holocaust, he points out the position and responsibility of the arts in a nuclear age. He states that the political climate is in part reflected in the nihilistic characteristics apparent in the esthetic for the arts today. I quote: "Work of art history and thought which Arndt calls the 'publicity' that makes an intergenerational common world possible are undermined at their foundations by the threat of self-extermination." He goes on to say that the product of artistic endeavor, as being an attempt to escape the futility of trying to communicate with generations that may never arrive. He predicts that unless there is a political reawakening to the predicament of nuclear peril, art and artists will continue to be in a quandary. In regard to art reflecting the period in which it is produced, he says:

> But today if it (art) wishes to truthfully reflect the reality of its period, whose leading feature is the jeopardy of the human future, art will have to go out of existence, while if it insists on trying to be timeless it has to ignore this reality-and so in a sense, to tell a lie.

I choose to reject the idea of artists being in a quandary over the threat to human existence. Artists have always been the first to be aware of environments dominated by cultural stress. They have evidenced their superiority

over politicians in dealing with chaos, diversity and conflict. Look at the work of the earth artists whose on-site, large-scale sculptural projects, often located in remote areas that use the land as the media for art and heavy-duty machinery as sculptural tools. (Robert Smithsen's "Spiral Jetty" at the north end of the Great Salt Lake.) This kind of experimentation led to that particular artist's concern for making art function with industry in actual production and reclamation. Art directly related to ecological problems is a new direction for both public and private consideration. Artists have been forced to accept the disorderly view of their environment and have been able to recycle energy to generate a more inclusive theory of esthetics. This theory integrates the artist, object, perceiver and performer, inclusive of materials and events, bringing about a closer connection of art with society.

There is now a widespread belief among artists that modernism and post-modernism-whatever that is-is dead; that a century of experimentation has run its course and that there is a need to return to some of the earlier aspects of form and to have concern for communication. It appears that in dance there is a return to the dramatic in choreography. There no longer seems to be scorn for symbolism but only a change in the reality for which the symbols stand. There is beginning to be less reluctance on the part of dancers to share their efforts with the audience-less self-centeredness in performance.

The new art vanguard offers many choices both to performers and to audience. As the art-consuming public has accepted the challenge of experimental art in the past, so it will continue to do in the future. Ideas of renewal and recycling are also prominent in the arts today. This may reflect a need to review past practices and concepts as sources appropriate to today's needs. In any event, we can depend upon future dance artists to continue in the forefront of esthetic determination. And we can also depend upon the National Dance Association continuing to foster creative endeavor, to support the concept of quality performance in all forms of dance, and to engage in the kinds of activity having significance for dance as education twice-enriched.

And do you know what other prestigious dance group is also celebrating their golden anniversary? The Rockettes of Radio City Music Hall!

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MOVEMENT AND WORDS--THEN AND NOW

By

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Though I had been forewarned that a title for this speech would be requested in early fall, I still wasn't prepared when the request came. Lurking in the back of my mind was something I thought I would want to address but a capsule title eluded me. I believe the title, Movement and Words--Then and Now came to mind because I had been recently reviewing the nature of modern dance and the changes which had come about during my lifetime. one tends to reflect in such a manner as one approaches retirement.

One reason for looking into this subject was that my attention had been caught by young student choreographers using words and movement in highly dramatic ways at a recent American College Dance Festival. This seemed to suggest that students were tiring of technique for technique's sake and were interested in finding other ways to express themselves.

A second reason for examining the use of words with dance was a growing awareness of an autobiographical and narrative use of words among the so-called new-wave choreographers. I sensed in this that there might be a reawakening of a need to communicate more directly in dance and that the evidence of this communicative reawakening lay in the increasing use of words with movement. While I have no hard facts to support this reawakening theory, I feel very strongly that dance is going, or is about to go, through another of its changes.

In her book, The Art of Making Dances, Doris Humphrey points out that:

> Dance is the only one of the theatre arts which has been divorced from words, whereas opera, musical comedy, drama, and choral music live and thrive entirely or extensively because of their wedding to words.[1]

Humphrey believed that this left dance much poorer. Perhaps it was the realization of this poverty that led dancers to struggle to wed in a reasonable manner, the word with movement.

In the early days of developing dance major programs, one finds the annual Orchesis program being reported as a "dance-drama." That is to say, drama without words. This usually meant that the concert had a central theme and each dance commented on that theme through movement.

While the "no-words" dance-dramas were being popularly supported by the colleges, the growing world of professional modern dance was becoming increasingly interested in the

spoken word and its relationship to movement. Pioneer Doris Humphrey, stated that she saw "no reason against, and many for, an amalgamation of not only the spoken word but the singing or chanted word with movement."[2] She chided those who profess outrage at the combining of dance and spoken words and called them "not so much prejudiced as outmoded."[3] Dance historian Walter Sorell, speculates that it was the desire of modern dance pioneers to get away from the introspective trend of the dance that led them to re-examine how words and dance might enliven one another."[4] Whether it was to get away from an introspective trend, as Sorell suggests, or whether it was to support her belief that there were many reasons why dance and words should join forces, Humphrey embarked on a series of experiments with words and movement.

One of her early ventures into this medium of expression was her dance, The Shakers, when at two points in the dance she included a brief spoken recitation for dramatic accent. No one who was fortunate enough to see Doris Humphrey in her famous work will ever forget the moment in the dance when she cried out, "My life, my life, my carnal life." Subsequently she used words to a greater extent in the form of narration sometimes provided by an actor/dancer on stage and sometimes by an off-stage voice whose words were reflected in the movements of the on-stage dancer, as in her dance Decade.

Undoubtedly, Humphrey's close associate, Charles Weidman, shared her beliefs in the power of the word with dance for he, too, was experimenting with this mode of expression. Weidman used the onstage narrator in his Fables of Our Times and in House Divided. He also ventured into the area of the dancer who speaks in his autobiographical dance On My Mother's Side, in which the dancers appear as a kind of chorus to introduce each character from his family tree.

Actually, the Humphrey-Weidman experiments with words and movement tend to fall into the shadows when Martha Graham steps into the spotlight. This is not meant to evaluate one against the other but to simply report on the impact that Graham made upon audiences as she moved from concert dance to theatre pieces. Her American period beginning with American Document (1938) and lasting approximately ten years was filled with one dance after another in which the spoken word enhanced the drama of the dance.

Graham used essays, letters, sermons, the Declaration of Independence and the Bible to support her dance American Document. In Punch and The Judy the vigorous rhythms and cadences as spoken by Jean Erdman flavored the whole action of the dance.[5] But certainly the height of her success in this medium of words with dance was achieved in Letter To The World, in which she used the poetry of Emily Dickinson. According to various dance historians, this dance represents the most successful linkage of verse and complementary movement in modern dance in the 30's and 40's. Historians mention the superb timing and the fact that one never felt the intrusion of one art upon the other.

Graham capitalized on the dramatic ability and the speaking voice of Jean Erdman, then a member of her dance company, as she developed other dance-dramas. Jean Erdman speaks of this experience as one which made her realize the power of words and stillness. While I am sure working with Graham had an effect on Erdman, it is my personal opinion that she would have moved in the direction of dance-drama in any case. I believe her early education and travels plus her interest in Noh drama, in mythology, and her great curiosity about the dance and drama of other cultures would have led her to experiment with the fusing of movement, words, music, costume and decor.

One outstanding example of her kind of dance-drama was the production of The Coach With the Six Insides (1965) based on James Joyces' Finnegan's Wake. This allegorical play had a little vaudeville, some Commedia dell Arte, and dancing done by the actors as well as dancer, Jean Erdman. This production represented the most serious artistic experiment that a contemporary dancer had made with the use of language, dance and drama. The production of "The Coach" was followed some seven years later by Erdman's presentation of the Moon Mysteries, a cycle of three plays by William Butler Yeats. In the productions of "The Coach" and Moon Mysteries, the dances exploited not only the drama of the original works but preserved the art of the language of James Joyce and William Butler Yeats, recognized masters of both language and drama.

Coming also from the Graham background but taking an entirely different direction from Erdman was Merce Cunningham, who with his close associate, John Cage also experimented with words and movement. These two believed that one should bombard the senses with a multiplicity of experiences as was popularly done in the "happenings" of the 1950's.[6] Supported by the notion that audiences could absorb more than one thing at a time, Cunningham created How To Pass, Kick, Fall and Run in which the accompaniment to the dance was one anecdotal story per minute read by Cage himself, and taken from his book, Silence. Cunningham carried the experiment with words and movement further in the dance, Roadrunners, when words were divided by their syllables and split between two speakers.[7] Though experimenting occasionally with words, Cunningham minimized narrative continuity and concerned himself primarily with the craft of dance.

Others of the avant-garde 50's were investigating dance in new ways, primarily from a non-literal point of view. Erick Hawkins was introducing a change in technique and vocabulary through a fresh quality of effortlessness. Paul Taylor, disavowing any revolutionary theories about dance, incorporated an extraordinary range of elements in his work and as a result has served as a kind of bridge between traditional dance and post-modern dance.[8]

Alwin Nikolais and Murray Louis, on the other hand, were stripping down the art of motion to its bare essentials and developing a new kinetic vocabulary. In addition, Nikolais' choreography was taking on a new multimedia form. Of the

works of these avant-garde artists the only dance using words which is apt to pop into ones' mind is Nikolais' Tower in which his dancers, while leaning on their chrome fences, babble and jumble their conversations together in an unintelligible and yet quite appropriate way.

The Cunningham-Cage aesthetic which supported the use of chance, indeterminacy and layered experiences plus the multimedia experiments of Nikolais were carried to extremes by the artists involved in the Judson Dance Theatre. It was an "anything goes," nondance period of diverse experiments and the use of words, word games, narration, and even lectures became very much a part of this post-modern period along with a kind of multimedia contagion.

Steve Paxton developed a series of dances which represented an imaginative development of the modern dance lecture demonstration. His dance, Lecture on Performance offered interesting visual images while making observations on the subject of dance itself.[9]

In the post-modern period, more often than not, words were juxtaposed with films, slides, sculpture, music and/or sound. The dancers discovered they could use their own voices or better yet a taped voice. Everything from recipes to comments on science and culture, to directions and cures, to dramatic or comic characterizations, to dialogue about the painful and pleasurable art of performance was verbally presented. Suddenly there was too much talk, too much of the multimedia sensation, too much pedestrian movement, and a great deal of uninteresting dance. The pendulum, having swung to this extreme, began to come back to center.

Always a little behind but nevertheless reflecting professional dance, the college students had been through experiences similar to those of the professional world. They had moved from traditional modern dance through dance by chance into a multimedia pedestrian period and, interestingly enough, had then been caught up in an emphasis on technique. This emphasis was probably more the result of changes in dance major programs than it was a reflection of new trends in professional dance. Major programs were trying to raise standards and become more closely allied to the professional world so that graduating students would be better prepared to enter the world. If one wanted to eat regularly, it was imperative that he or she be able to do double pirouettes on both sides. This emphasis on technique did not, however, lead to choreographic inventiveness. Consequently many of us despaired. We related closely to a "Miss Ruth" anecdote quoted by Walter Terry in which Miss Ruth said:

> He simply came out of the classroom and showed us what he could do, DO! DO! And it didn't mean a damn thing![10]

According to critics, we have entered a period which they are referring to as the "new wave" era. Barry Laine, in the New York Times, reports that audiences seem very receptive to new-wave explorations and that many of the current choreographers are uniting words with movement.[11] The

explorations that have caught my attention did so, not so much because words were used, but because of the fact that the dialogue was narrative and autobiographical.

Rolling Pilgrimage, choreographed and danced by Mitchell Rose, is a good example of the present use of narrative. The dance is about a bicycle trip Rose took with a friend in 1981, and is accompanied by his own taped narration with musical interludes and by slides of the trip. It has a freshness and humor to which the audience can relate with ease and with almost a sense of relief-because suddenly they can understand what is being presented.

A more straightforward use of narrative is presented in the work of Nina Wiener. Her dance, Kemo Sabe, begins with a narrator telling us about the use of the bandannas which the dancers are wearing around their necks. As the dance progresses the narrator breaks into the movement with stories of Dodge City and Boot Hill so again there are two things going on at once. On the one hand, it is pure dancing and on the other it is a comment on the old West.[12]

Johana Boyce's dance, Incidents, is representative of the autobiographical trend. Family tapes and family slides are used along with a narrator to give us psychological insight into this dancer's own life. Probably the most poignant moments of the piece are the tapes of Boyce's mother reporting on daily trivia. It is startling to realize that these gossipy tapes were addressed to her son in Vietnam. Suddenly one is caught up with a mother-son, brother-sister relationship in terms of the brutality of war and mundane matters at home.[13]

It is these narrative and autobiographical dances which I saw last summer in addition to ones I saw at the American College Dance Festival that led me to review how words and dance had been combined. I was struck by the fact that there seemed to be a desire on the part of the professional and the soon-to-be professional dancer to communicate with more clarity. While there was still an aftermath of the multimedia contagion and emphasis on technique, there was something else beginning to happen. Though I have to admit I have not liked some of the new-wave dances I have seen, I admit to believing, or maybe it is just hoping, that there is a new excitement and an interest among new-wave dancers to be more communicative. While what I believe to be the beginnings of a new direction caught my attention because words were used, I do not mean to imply that I think all dance should be accompanied by words, but I am willing to accept the fact that words can engage and tantalize an audience. Once communication has again been established perhaps the new wave can sweep us forward into new perception. If words can help lead the way, why not? If the audience at first does not know how to react to a revitalized use of words and dance, I think dancer Marlene Pennison has a good answer to the viewing problem. She simplifies the whole process of viewing by saying that dance with words is like the joy of tennis:

You have to watch both players and watch the ball.[14]

Just remember young dancers, wherever you are, that the actions in a dance must always speak as loudly and eloquently as words.[15]

ENDNOTES

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14. Laine, p. 18.

15. Jack Anderson, "Should Dance Try to Compete With Words?" New York Times, March 6, 1983, p. 10.

SCHOLAR'S ADDRESS

AAHPERD National Convention - Anaheim, California

By

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When Minta told me I had been chosen the National Dance Association scholar I was surprised, pleased and honored. Thank you. I must remind you that I have lasted a long time and seen many changes in dance, but I really wasn't there when it all started, just through every detail of what is now called **classical modern dance.** The curtain came down for me in the late 70's, so it's up to you to tell me what has happened since then.

How pleasant it is to have a captive audience again to listen to my rememberings, a little like dinner at Aunt Annie's when she brings out her travel pictures to show the family where she went last summer.

For thirty-five plus years I taught at the University of Southern California, and it was a busy and rewarding time. There was a chance to work with a remarkable series of young people; some talented young dancers and some quite mediocre, but all of them challenging and charming. There are many performers and choreographers today who started out with me and then, because of their native ability and their own desire and drive, reached different levels of excellence. Perhaps even more teachers, from preschool up, especially high school and college, all of whom I am inordinately proud. In the mid 40's we developed a graduate program in dance, first granting master's degrees, and then, after I received my own degree, a program leading to a Ph.D. There were stimulating interactions with many departments on campus. And then there were the fabulous members of our own faculty: Ralph LaPorte, Aileene Lockhart, Tillman Hall, Lenore Smith, Ted Courtenay, Herb DeVries, and finally Eleanor Metheny, whom we all miss so much.

I guess we had 80-90 formal concerts and some 100 informal programs in our studio and around the area. To all of those dancers, production crews and assistants from faculty and campus, I give thanks for unforgettable happy memories. It all went quickly with hardly a realization that a matter-of-fact today would become a hardly-remembered yesterday.

Face with me the staggering fact that I began my excursion into modern dance (sometimes "natural," often

"aesthetic" and even "interpretive" or "interpretative") in 1930. That's over fifty years ago! Like most of the old timers, I probably remember a lot of minutia as well as a few magnificent events of all that time. The years have exaggerated some things as they have hallowed others, out of all proportion. You will see that nothing is organized; I'll leave that to some graduate student who "can't find a problem."

Early in the 30's Marion Chase and Lester Shafer had a second-floor studio on Connecticut Avenue in Washington, D.C. Here I went with Lois Balcolm, Tania Gnoocheff, Betty Chown, **et. al.** to be initiated into the mysteries of Denishawn. Marion, whom we called Mimi, and Lester had been with Miss Ruth from the early days of the group and were enthusiatic and convinced of their role in developing a dance center in Washington. We learned such Denishawn classics as **Serenata Morisica, Soaring, Sakura,** and **Lazy Nautch.** We movement-visualized musical greats and self-expressed all over the studio. We almost out-Isadora'ed Duncan.

There were performances like **Tales from the Vienna Woods** with the Marine band at the base of the Washington Monument. One night as we whirled through the waltzes, the top of my pink muslin ball gown dropped down to my waist when one of the twirling Hussar's empty sleeves whacked me full force. Two of the other gallants formed a shield while I yanked my bodice up to modesty. At one such performance I picked up poison ivy on my feet from the shrubbery in the outdoor dressing room.

At the Grand Artist's Ball at the Willard Hotel we were slithering Egyptian silhouettes, rattling square-shaped tambourines and posing like ancient wall paintings. Then there was the Spring Festival where we processioned about on the White House lawn clutching sprays of wisteria over our heads and intoning "Spring, Spring."

And how shall I **ever** forget the heartrending production of noble youth in flowing red, white and blue robes tromping up and down the capital steps to Cesar Franck's **D minor symphony**? I may seem flip now, but it was very serious then, and quite experimental.

Miss Ruth would come down from New York for a monthly visit and all of us at the studio would scrub floors, polish windows, air out the cramped dressing rooms, and start making little sandwiches. Between slicing olives and mashing cheese we would rehearse both our teacher's choreography and our own for that moment of truth with Miss Ruth and invited guests. After the wide range of dances were presented from character studies to music visualizations (lots of scarf waving) to socially significant statements like **Down With War** (even then we had thought of this), we would all sip tea and munch little sandwiches as we clustered on the floor around Miss

Ruth. As in later times when I would take my U.S.C. classes to meet her in the Los Angeles studio, these were magical confrontations with a great lady. She was witty and magnetic, but no one could quite recall any particular words or ideas, only the misty illusion of a great performer.

Another episode I recall was dancing in the controversial **Lysistrata** in an old theater in Baltimore (all the crossovers were made downstairs through dark, dirty, and drafty hallways). Marion had choreographed a rousing **Bachanale** to something by Prokofiev. We were closed twice until minor changes suited the censors. Aside from a lot of running about and dunking of hands in a big bowl of hideously purple grape juice, the highlight of one performance was when Fred Haskins turned me downstage right and, flying from his grasp, I landed seat first in a large bass drum in the orchestra pit. The percussionist had a surprised look. **Lysistrata** must have been a great success for it ran a long time, the audience always clapped, laughed, and stomped, but mostly they whistled. I still remember one of my cues--the effeminate soldier shouting: "Weft, weft, weft, wight, weft."

If I remember such things from my early experiences, I wonder what the endless number of my students remember of our equally hectic bouts with the before, during, and after of our dance performances.

Trying to recapture the nature of dance of that period is not easy. In some ways it was quite different. Then most dancers were still limited by a stereotype of grace and beauty; they also favored movement that was somehow known to be "dance movement," and recognizable dance as well as content was important. The dependence upon music and titles was hardly questioned, and the few dances with no musical accompaniment or to percussion (usually drums and gongs) were considered unorthodox and strange.

Most dances in Denishawn followed a story or, in some cases developed out of a recognizable human mood or behavior. Most of the traditional dances were ethnic in nature. **Lazy Nautch**, for example, sought to project the reality of an Indian temple dancer, not just to use the pseudo-authentic style and form as a springboard for a personal comment. In musical visualization the choreographer neither tried to escape the literal trap, nor did he try to interpret the composer's message, rather to transmit what the music "said" to him.

While Marion and Lester often chose movement to rise upward in space when the music went higher, and then fall into the earth as the tones lowered, they nonetheless explored what kinds of movement could happen between the extremes of high and low. They really tried to discover fresh ways of moving, rather than blandly repeating the

natural, usual, balanced and symmetrical action which had for so long been considered "good dance movement." Marion and Lester formed their own links in the progression of dance from then to now. Marion remained in dance and became the outstanding leader in Dance Therapy. She is gone now, but her work and writings are still recognized and used today in that field. Lester is gone, too, after an acting career in Hollywood. One of the members of that group, Tania Gnoocheff, lives in Laguna now, and we both go to the same watercolor class and often reminisce about the funny and great Denishawn days.

There was a summer's encounter with Rudolph von Laban at his dance camp at Rangsdorf in Germany. What a strong, keen, imaginative human being he was, anxious to unlock the potential of each of his students and dancers. In spite of memorable classes and production events, I must admit that above all I recall a group of Storm Troopers who marched in on one of our composition classes and announced that from this point on we were to confine ourselves to a given content formula: the glories of the Fatherland, bravery of soldiers and the sacredness of motherhood, in that order. I soon escaped home on the last HAPAG ship, but many of my friends stayed and were blitzed in Berlin. I knew Mary Wigman in Dresden but only had a few weeks to work with her--no chance to perform. Adolph Hitler was setting out to change the face of the world.

Most people connect Laban with Labanotation and Wigman with post-war German dance. How does one identify the slippery influences that occur by seeing concerts, experiencing teacher-student relationships, actual confrontations, or the results of chance scattering of seeds? I can only speak for myself.

I first saw Mary Wigman in concert in Washington, D.C. and still recall a visceral stirring when that stark and vital figure burst out and tore time and space apart in **Totentanz**. At first one was only aware of strange angles of arms and legs, pushed out heels, and an immobile face. Soon it was obvious this was more than a shocking experimentation and twisting of the usual beauties of acceptable dance movement - this was a confrontation with a dancer who dared to pull movement out of the human condition, not just fit movement to it. This was what Noverre, Duncan, and Delsarte had been talking about. Of course countless other dancers have done this, but Wigman did it first for me. We knew then that dance could be more than a lovely display, or surges of emotional catharsis. Here was a controlled and tight movement statement projected by a competent and involved performer.

Laban dropped his "von" when he fled Germany. He was a great teacher, choreographer, director, engineer, and mathematician. He charted time and space for the dancer.

Probably no one before or since has so intimately understood the body in motion. I never saw him actually dance, though he moved across the studio with ease, precision and beauty. His concern for motivation of movement was a key in his methodology when I was there. Let no neophyte choreographer simply arrange nice movement bits and then stand off and admire it. He would roar: "Why? What in the name of all the Gods of Greece and Rome is **this** all about? So you prance to the East and you prance to the West. Why? So you won't tip over your nice flat world?"

His vision of the potential for dance as complete theater was not new, but it was new to me. He encouraged his students, including Wigman, to explore devices to enhance the dance figures, to act, to sing, and to find additions to the figure such as masks, stilts, attachments, and bizarre costumes. He used ramps, boxes, hanging pieces, three dimensional sets, and imaginative props. But most important for dancers was his great concern for a clear understanding and experience with timespace, as well as gradations of dynamics that are available to all dancers. How strange that some of the proposals he made so long ago are considered almost avant-garde today.

After the German adventure I found a spacious live-in studio on 14th Street in Washington D.C. There were classes for children, teenagers, and possible dancers; and fitness for government workers, housewives and "fatties." A group of girls performed my own choreography for studio, little theater, schools, and embassy garden parties. I soon enough decided this was not for me and was easily persuaded to go back to school for my master's degree. So as a fully credentialed teacher I went to the Cleveland YWCA where I did much the same things as in my own studio, except there was no studio rent and I was being paid. The high point at Cleveland was working at the Playhouse, especially with Langston Hughes and the other marvelous people there.

While in Cleveland I was asked to do a week's workshop for an I.L.G.W. camp on the shores of Lake Erie. Just graduated from Wellesley and a relatively sheltered life in Florida, this was my first confrontation with working women in a national union. Standing in front of a small group I can still hear myself saying: "Tell me, what do you do? Do you enjoy it?" They all sat there with stoic faces staring at me. I thought, perhaps they are shy, so I told them about my classes at the Y and the Playhouse, and about our dance programs. They continued to stare. So I left the front of the room and walked around where they sat. Finally, there was one girl who was not looking the other way, so I leaned down and asked: "What do **you** do? She looked up slowly and said in a

harsh, brittle voice, "I cut out the back of left sleeves for men's coats." "Oh!" I said, like an idiot, "How interesting." "No," she muttered, "it's not a bit interesting, but it's a job and I'm damned lucky, and better off than most." I don't know what happened after that or what I did in the classes. I don't recall any other people, just that girl staring at me and snarling, "No, it isn't a bit interesting."

All of the sociology classes, books, reports and mouthed phrases about people-work-values really meant little until I stood before those young women, some of whom cut out left sleeves all day, others sewed collars, other fitted back panels, and one, from another union, stood all day at a conveyor belt breaking good eggs into one container and bad eggs into another. As with one voice they were saying: "I hate what I do but what else is there?" Then I knew I was very fortunate to be able to like what I do. Aren't you fortunate too?

Out of all this remembering, how does one choose what should be told? It's like Pandora lifting the lid of her mysterious box. I seem unable to control what spills out. What a torrent of things are slipping by.

I remember, with many of you here, Bennington at the beginning. I had three or maybe four summers there. I can't remember. Mary Jo Shelly and Martha Hill were the able organizers; Martha Graham, Doris Humphrey, Charles Weidman, Hanya Holm and Martha Hill were the great dance teachers and Ruth and Norman Lloyd, Gregory Tucker and Louie Horst made rhythm and music come into focus. Arch Lauterer was there with his inventive production ideas, Louie Horst with insight and scathing criticism of choreography, Ben Belitt and his soaring poetry, but most the atmosphere of dance in the making was there. John Martin unlocked the past of dance and encouraged us all to consider it more than stretch and sweat. The students were dancers, teachers and critics-to-be--artist-teachers starting out. While everyone was not transformed into dancers at Bennington, none could avoid knowing more about it for having been there.

I especially remember my immediate "at-oneness" with the warm lovely Doris Humphrey, so soon on a first-name basis. One could relax and joke with her but, to me, Miss Graham was formal and aloof. I spent a lot of time in shock. In one of Louie Horst's composition classes I choreographed and presented a modern pre-classic allemande to the class. Louie snapped "Oh come off it, you look like a Lorelei on a sharp rock." I had been completely carried away by my own involvement. It was later I learned to treasure his neat clip to my rampant self-expression.

Dancing with Doris Humphrey in **Shakers, New Dance,** and **With My Red Fires** was a priceless adventure as well as

traumatic to my knee joint. It was fun doing Charles Weidman's **House Divided, And Daddy Was A Fireman** and **Thurber's Fables.** Dancing with Doris and Charles was the highlight of my performance experience.

Out of the excitement of dancing with Doris, Charles and Jose Limon it was evident that here was a new potential for dance as a performing art. Martha Graham, Hanya Holm and their successors no longer said, "Oh, here's some nice music, I'll do a dance **to it.**" No more fitting of dance movements together like beads on a string. No longer to follow a form outside the stuff of dance-movement itself. But do not misunderstand, just because some windows were being opened didn't mean that much of dance didn't still wander along with the awful cliches, the "good music to dance to," and the insistence upon easily recognized gestures (so that the audience would understand). Old standards, ways and virtues fade slowly and the big freeze is still felt in the land!

You may well wonder what all this has to do with dance. Well, I'll tell you. Development, progression, or at least change in dance results from the experience, involvement, and creativity of the choreographers and the dedication, concern, and skill of the dancers. As with all the arts, dance is alive and mirrors not so much what the audiences want as what the choreographer-dancer has to project. And he is, of course, affected by the events of his own life as well as the world about him.

When students and young dancers are able, and even encouraged to find their own way apart from acceptable and well-worn pathways, what a boon to both choreography and teaching. Many of the young (second and even third-generation dancers) who taught and danced for us at U.S.C., as well as students who went beyond the mere techniques of dance made this abundantly clear to me. Mae O'Donnel, Jose Limon, Harriette Anne Gray, Gertrude Lippincott, Merce Cunningham, Erik Hawkins, Eleanor King, Masami Kuni, Gene Loring, Bella Lewitzky, Gloria Newman, Ros de Mille, Don Bondi, Minta Little, Gay Cheney, Edrie Ferdun, Jan Plastino, Betty Rose Griffiths and a host of others, each followed their own path.

Long ago I surpassed my time limit but it isn't easy to stop mid-stream. It's like that line from Santyana about sparks falling on gunpowder, "each image breeds hundreds more." I shall continue my recollections in private. As for you, given time, you too will have a bulging Pandora's box of rememberings.

I am really very anxious to see what happens after the dance of today evolves again. I dare say it will also have some of the old with that of the new. I'm like mama bear who said to papa bear: "you go ahead and hibernate, I'm going to stay awake and see how all those leaves get back on the trees."

Again, I thank you for the honor of being selected N.D.A. Scholar. It has been lovely to see you all, some for the first time, others for the 39th plus. May you all find your own path interesting.

SCHOLAR'S ADDRESS

AAHPERD Centennial Convention - Atlanta, Georgia

By

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A scholar--a learned and erudite individual who has profound knowledge of a particular subject. Who are these people in our field? Where do they come from? And more importantly where are they going? While the choreographers compose and the dancers dance, who is tracing the roots of our art, or probing its societal and cultural context, or analyzing its movement styles, establishing its scientific base or uncovering its educational values?

In 1980 I undertook a project for NDA to compile **Research III**, a listing of dance graduate research completed in higher education since 1971, the date of the last compilation. Fifty institutions responded to a request for information on master theses and projects and dissertation titles. A computer and manual search was done of **Dissertation Abstracts International**, and journals, publications and bibliographies were scoured to obtain as complete a picture of graduate work as possible. Chart number 1 gives the number of theses and dissertations with a dance emphasis that were done since 1901 and then from 1971 to 1981. In the latter span of ten years almost the same number was completed as for the previous 70 years. These numbers represent minimum figures since some institutions with active graduate programs did not respond. Two hundred fifty-six doctoral degrees were reported since 1971, a substantial number, and an unknown number have been completed since 1981. My question--Where have all the scholars gone? What are these people doing now? Where is the scholarly work that we might predict would come from people who have spent years preparing to do just that? Although I have no data on this, I suspect that few have continued in research and developed a special focus. I would also guess that very few have even published their dissertations.

This is not a criticism of the individuals attached to those numbers. Rather it is a statement of distress at the state of the profession and the institutional milieu which is ambivalent about dance scholarship, and thus, does not sufficiently encourage or provide the means to pursue scholarly work in higher education. And if it doesn't happen there, it will not happen anywhere.

Now there is an encouraging part to the picture since there has been a blossoming of research interest if not subsequent publication. Chart number 2 is a rank order of the origin of many of the 256 doctorates from 1971-81. Ten schools represent 42% or 109 of the doctoral degrees granted in those years. The remaining doctoral studies came from institutions such as Ohio State, Brigham Young, University of Massachusetts, University of Georgia, Boston University, Temple, University of Illinois, Wayne State, University of Arizona, and Northwestern University, which had five or less each. It is a fascinating phenomenon that only 72 or 28% of the dissertations came from institutions (*) which had doctoral programs in dance.[1] These might be explained several ways. Dance students may have attended an institution without a doctoral program in dance but were able to focus their research in dance while taking a degree in another field. For example, an individual in a graduate program in anthropology might study the developing dance forms in an American Indian tribe. Or, individuals who were truly enrolled in another field chose to use an aspect of dance as part of their studies as in the instance of the exercise physiologist who compares the cardiorespiratory efficiency of dancers and athletes.

On the masters level (chart number 3), the numbers represent not only theses but projects and choreographic events which may satisfy the requirements for masters or MFA degrees. Fourteen institutions produced 753 or 76% of the masters titles. Although I did not have sufficient information about N.Y.U. or Ohio State, I suspect they would be in this above group as well.

In **Research III** there were 158 subject categories and chart number 4 shows the rank order of the topic areas with the highest total number of titles since 1901 and the percentage produced during 1971-81. Note that in 6 of the 11 categories over 50% of the work was recent, in the therapy, performance and creativity categories, and over 80% was completed since 1971. Choreography was the largest subject area, and graphically in chart number 5 you can see that from 1965 to '70 the number was double that of 1901-1964. In the last decade there was again a substantial increase. The white bar line at the top indicates that proportion of choreographic titles which were written theses or projects about choreography-roughly 150. The rest were concert or choreographic/performance presentations.

The 70's saw new topics of research which I categorized in charts 6 and 7 for ease of presentation. Under Special Populations the contributions of Blacks to dance were being more visibly chronicled, and there was a new interest in the handicapped and geriatric members of society. Body oriented research found a place with contemporary concerns with fitness, dance injuries, kinesiology, and psycho-physical techniques. The management aspects of dance gained attention with titles

related to administration, the audience and dance companies. Some beginning work was started on Movement Analysis with the use of biomechanics and Laban Movement Analysis and Effort/Shape. There were also new singular subject areas-improvisation, along with film, lighting, mime and sports and dance which had not appeared with any significance prior to 1971.

A look at this summary is heartening. The numbers were larger than I would have guessed, and new areas are being developed. But is this work producing the scholars we need? I do not believe we are seeing the fruits of that labor.

Let's look at a typical scholar--one not in dance. A profile would show us a man (and more recently a woman as well) who received a doctorate by the age of 26 and who had produced several scholarly articles even during graduate work. By the age of 30 this scholar had a lengthy vita of published work and a national reputation. He is working at a university, has received institution and federal grants, and has a number of graduate students in his laboratory or research area who are adding to his data collection for his ongoing studies, as well as forging their own way in the publish and perish world of academe. He is listed as a co-author on his students studies, and they are listed on his. He regularly presents papers in symposia with other experts in his field; he sits on the editorial board of a scholarly journal or two; and, depending on his field, he is sought after as a consultant both inside and outside education. And for this he receives additional financial remuneration.

And what about dance? My portrait of the typical dance scholar is a woman who has spent her late teens and 20's as a student, a dancer and often as a teacher. She returned to school and received her doctorate in her mid to late 30's. She is alone in her specialty of investigation. There is probably no one within her own institution and few nationally with whom she can share ideas, information or research projects. No one else is studying the same question from another viewpoint, and no one else is adding to the data which would aid her to build a base of information for ongoing and valid inquiry.

Her research area or laboratory, if it exists, is makeshift or shared. If she needs specialized equipment or materials it is not easy to come by. Grants for the arts and humanities are scarce. As for graduate students, there are some working under her advisement, but they usually are masters students who are not really specializing or planning to continue in a scholarly direction. The doctoral students are really the ones who will probe and focus their energies, but there are so few universities with doctoral programs that a group of such students is still a dream for most research oriented faculty. Her schedule allows little time for writing.

Her teaching load is heavy and she may try to keep up with her art by continuing to perform and choreograph.

What happens to this dance scholar? If she is highly motivated and has research questions which excite her, she persists and publishes on an ongoing but periodic basis. If the drive is not there, she continues the other pursuits which are already consuming and moves away from writing.

If the profile I propose is accurate, it is no wonder we do not have the level of research we so desperately need. To build our discipline we must have facts and theory and a constant growing interrelationship between the two. We need creative individuals who dig into a subject until they have the knowledge and skills that create the groundwork for discovery, and we need more people to come at the same topic from different perspectives so that there is a continuous generation of data, a growing data base, and constant theory building. Ideas beget more ideas and so forth.

Several investigators tackling a topic not only increases the chances to piggy back ideas on the theoretical level, but it promotes the opportunities for developing methodologies and tools that are so desperately needed and that others can use, test, and refine. For example, my current interest is in developing a methodology for recording and analyzing movement behavior. After years of watching video taped movement to collect data on creative movement, I did obtain the data; but I also accumulated countless hours of watching the same movements again and again while I tried to view a movement and make marks on a tally sheet. Since you cannot do both simultaneously, you repeat and repeat. I collected some data and a great deal of marked up paper. The marks had to be hand counted, hand written onto large data sheets and then manually key punched onto computer cards for further analysis. The computer was only a part of the last stage.

Now, the defined variables I wish to view are given coding labels which are entered onto an electronic keyboard to instantaneously record a behavior as I watch it on tape. I can record a number of elements in a category labeled locomotion, for example, in a single continuous pass of the video tape while not taking my eyes off the monitor, since I am letting my fingers do the walking so to speak. The data from numerous passes is electronically transcribed onto a microcomputer and processed through a grammar or set of syntactic rules which allows the complex coding system to be formatted in real time to the 20th of a second and error corrected. The stored data can then be analyzed with programs that will produce descriptive statistics or locate recurrent patterns of key movement behaviors. While I will be using this system to study creativity, what is exciting is that others could use it for style analysis or for examining client-practitioner behaviors in dance therapy or for any

number of problems where it is important to objectify and quantify movement behavior.

To quote this year's Heritage Honoree Aileene Lockhart, "Research is not an "ivory-tower" activity. It is imaginative, disciplined, inventive and creative."[2] It takes time to acquire research skills and to assimilate and synthesize knowledge. In most institutions, including some that have doctoral programs, the person who is interested in scholarship is also expected to carry a heavy teaching and service load and often performing and choreographing or administration responsibilities. Given the state of the field, I am surprised anything gets published.

Before I lay the blame at the feet of the institutions, let me say that the dancer himself or herself unknowingly contributes to this schizophrenic state of affairs. Unlike other fields, especially non-arts areas, dance students do not decide to be scholars early in their dance studies. They enter undergraduate and then graduate study because they want to dance, and they later awaken to the fact that if they want to continue in the profession they will probably also have to teach.

The prospect of scholarship often does not enter the picture, and one reason is the lack of role models. A dance student going on to graduate work encounters few faculty who are actively engaging in scholarly work. At the masters level the usual expectation for most faculty is toward artistic endeavors rather than scholarly ones, and even in doctoral situations the faculty themselves may wish to continue dancing and composing. We want it all! After all, the heart of an art is doing it. But deep down we know we cannot do it all and maintain quality and our sanity.

This understandable schizophrenia perpetuates the problem of establishing scholarship as a primary vehicle of productivity for some faculty. Our graduate institutions are not really producing scholars to the extent that they should given the growth of dance in recent years, and when there is an individual with potential for making a contribution, the positions available do not allow time and give support for research.

We are caught. Institutions want people with doctorates, but they do not provide positions which realistically encourage research. To achieve tenure they do want publications, but the actual job is directed more to teaching, curriculum building, performance or choreography and, of course, many hours of service, all of which are needed as we struggle to maintain our departments. Because we have not established the value and necessity of scholarship, the expectations for dance faculty have not changed. The dance faculty member is all things to all people, and we indeed have helped to continue this myth. We have run from the studio to the stage to the classroom to the committee meeting, but only

occasionally or not at all to the laboratory or library or our own writing desk.

What can we do? There is no single solution, but there are some steps to take. We could provide earlier career direction on the possibilities for dance scholarship. Students in our programs want to dance, but we know that not everyone will succeed professionally in the dance world. We should encourage students who can verbalize about dance poetically or analytically and provide options for writing and research. As we produce more students who are really excited about dance scholarship, the jobs they take will begin to change as they push and produce and demonstrate the seriousness and importance of what they do.

Please do encourage students to publish or otherwise disseminate those studies that show quality. From 1971 to 1981 over 1200 masters and doctoral studies were completed. If 300 were concert or performance events and another 300 were projects, that still leaves 600 unaccounted for in the literature. Surely, a great number of those should be shared. I think that both students and faculty are so pleased that the degree was finished that they leave it at that and go on to other things. This, though, is the time they should be pushed to share that work. How? AAHPERD is one outlet. Submit an abstract to be considered for the free papers or poster sessions sponsored by the Research Consortium. Submit an article to CORD. Look for symposia focusing on the student's topic. Every week **The Chronicle of Higher Education** lists the conferences, symposia and such that are seeking papers. Search for journals outside of dance in aesthetics, anthropology, education, etc.

As a profession, we should develop more outlets for publication. After reviewing the figures I just presented, isn't it incredible we have only one research journal? I know it is expensive to publish, but we must keep pushing for it.

We need to change institutional expectations on faculty responsibilities in dance. The yearly job descriptions pass over my desk, and I am often amazed at what is expected. In smaller programs there may not be another solution, but the larger programs have to clarify what is considered productivity and then allow the time to do it. I continually see job announcements which require a doctorate but describe responsibilities more appropriate for an M.F.A. These same institutions then expect publications for tenure and are distressed when these expectations are not met. I suggest that when graduate programs consider future personnel needs, they narrow the duties for some positions to allow for research time for people with doctorates.

There is a need for more doctoral programs with faculty who are actively doing research. It would be ideal if institutions would provide a special focus so a student would go to university X to study dance philosophy

and university Y to specialize in dance kinesiology and so forth. On this same point it is critical that students have role models so they see there are faculty that are as dedicated to scholarly inquiry as there are to performance and choreography. Most importantly, they will see that interaction between dance artists and dance scholars is critical if dance is to survive as an art and as a discipline. And, if that happens, the scholars may come back.

ENDNOTES

1. These institutions (*) appeared to have doctoral programs during the time the data were collected. These programs may not all be active now and other institutions may have since added programs.

2. Aileene S. Lockhart, "Reflections on Dance Research" **Research in Dance III**, ed. Mary Alice Brennan (Reston, VA: 1982), p. 13.

CHART 1

Dance Theses

	1961-71	1971-81	TOTAL
Doctoral	158	256	414
Masters/M.F.A.	1,172	990	2,162
	1,320	1,246	2,576

CHART 2

Doctoral Degrees 1971-81

*1. Texas Women's	26	*6. U. of North Carolina-Greensboro	9
*2. University of Wisconsin	14	7. Florida State	7
*3. New York University	13	8. Indiana University	7
4. Columbia	11	9. UCLA	6
*5. University of Southern California	10	10. Michigan	6
			109=42%

CHART 3

Masters Degrees 1971-81

1. UCLA	271	8. American University	41
2. George Washington	57	9. Loyola Mary Mt.	35
3. University of Utah	53	10. Texas Women's	34
4. University of North Carolina-Greensboro	48	11. Hahneman	30
5. Temple University	44	12. University of Colorado	29
6. University of Wisconsin	43	13. Lesley College	27
7. University of Oregon	41	14. University of Illinois	20
			753=76%

CHART 4

HIGHEST TOTALS 1901-1981

	CATEGORY	TOTAL	Percent 1971-81
1	CHOREOGRAPHY	759	55%
2	HISTORY	249	46%
3	THERAPY	206	82%
4	MODERN DANCE	203	51%
5	ETHNIC DANCING	186	38%
6	PERFORMANCE	163	96%
7	PHILOSOPHY AND AESTHETICS	124	37%
8	BALLET	108	66%
9	MEASUREMENT AND TESTING	107	31%
10	CREATIVITY / CREATIVE	93	80%
	COLLEGES AND UNIVERSITIES	93	26%

CHART 5

CHOREOGRAPHY

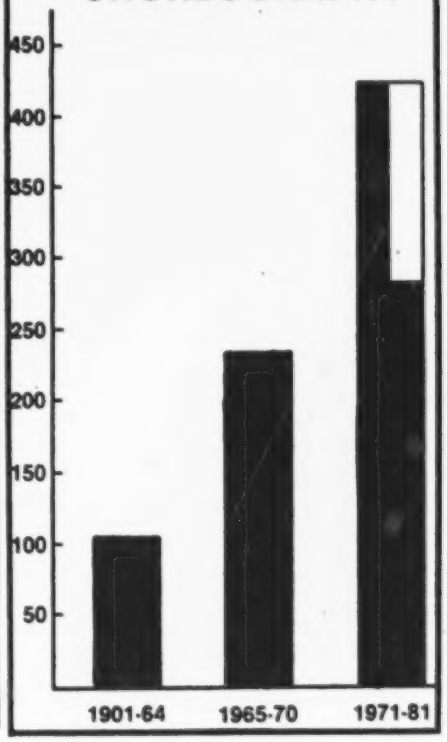


CHART 6

NEW CATEGORIES 1971-81 (1)

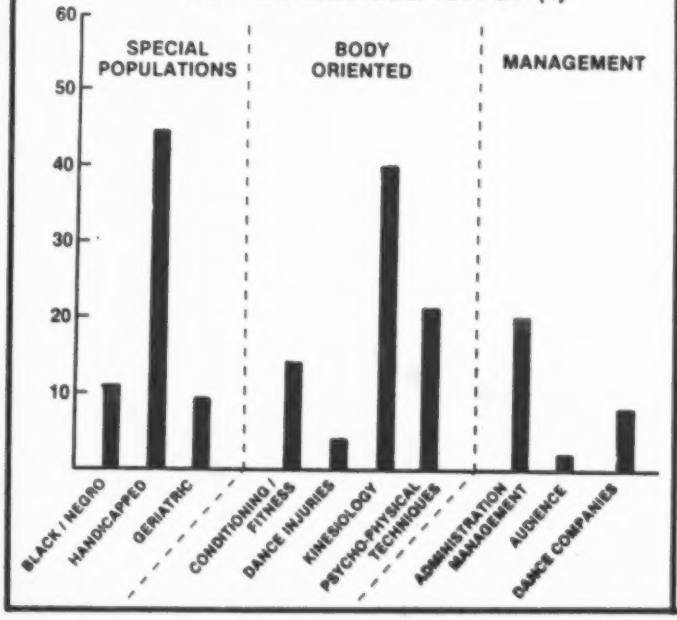
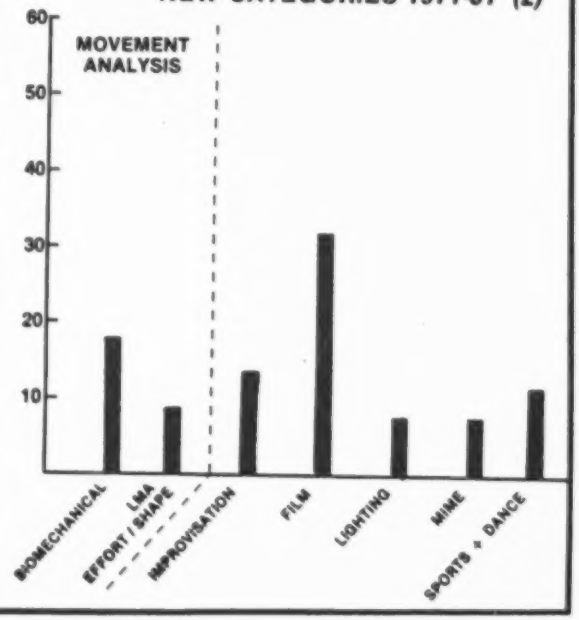


CHART 7

NEW CATEGORIES 1971-81 (2)



DANCE IN ACADEME

by

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April 1, 1986-Cincinnati-At first I thought that the figures and facts about the development of dance which were presented last year by Dr. Mary Alice "Buff" Brennan were not only interesting but quite heartening. How exciting! How we have developed! Almost as many degrees in dance were earned in the one 10-year period (1971-1981) as in all of the preceding 70 years put together.

Not only has our interest in certain areas of inquiry persisted during all these years as shown by the titles of theses, but it has significantly accelerated, particularly in aspects of performance, creativity, therapy, and ballet. Not only have we maintained interest in choreography/composition, modern dance, and history, but we have also been occupied with new areas of investigation, especially in the dance-related challenges associated with special populations; with body, oriented problems related to fitness; dance injuries; kinesiology for dancers; and psycho-physical techniques. Today there is also growing attention being given to aspects of management, administration and leadership; to movement analysis; and to recording movement.

All of this sounds very promising; it would be easy to pat ourselves on the back! But a serious, disquieting concern really prompted Buff's presentation. Hers was, and I quote, "a statement of distress at the state of the profession and the institutional milieu which is ambivalent about dance scholarship."(1) I share Buff's worry about scholarship and about our future status in academe. So it is my purpose today to continue the theme so ably initiated by last year's NDA Scholar: "Where have all the scholars gone?" Where is the scholarly research that one would expect to come from the 2576 recipients of masters and doctors degrees with special interest in dance during the 80 years between 1901 and 1981?

And additional questions come to mind: What is a scholar anyway? What difference does it make whether we are scholars or not? What is this thing we talk about, a discipline? What is a profession? Are these the same thing? Are our various educational institutions ambivalent about dance scholarship, or are we? Does-or should-an understanding of the word scholarship include artistic productivity? Can dance survive as an academic discipline?

It is a grave mistake in my opinion to let the assumption go unquestioned that scholarship and research are synonymous terms. These are not the same thing.

Research simply is one of the many tools used by a scholar.... It is also a mistake, and a very detrimental one to us, to capitulate to the prevalent idea that there is but one kind of research that is worthwhile, namely the experimental.

A scholar is a learned person, a person who is highly skilled in a branch of learning. He or she is devoted to the pursuit of knowledge, a person who seeks, during a whole lifetime, continued understanding via systematic, orderly and thorough methods of study and investigation. The scholar is highly educated in a field and is an expert in its methods of inquiry and investigative procedures, and in the philosophic/aesthetic avenues of questioning that are appropriate, and applicable to the specific field of expertise.

There are many different kinds of problems and there are many kinds of research methods. No one key can unlock all the doors. No one method provides the appropriate approach for solving all the questions. Via historical methods one might determine the date of a Shakespearean sonnet, but never via these methods could one determine the aesthetic value, or experience the artistic significance, of the sonnet.... Experimental research methods won't help the student whose topic is "The Origins of the Polka," or whose subject is "Dance on the St. Louis Stage: 1850-1900." By the experimental method one could study the relative efficiency of movements but this method could never help the investigator whose problem is to cite examples of specific dance works which could be treated more fruitfully via contextual, impressionistic, intentionalistic, or intrinsic criticism. The method of research must be appropriate to the question asked.

We need to join forces with those in the liberal and fine arts (whose questions are similar to those of dance relating to matters of form and expression; to matters of meaning and confirmation of value judgment; to matters of style, aesthetic attitude, experience, and evaluation) to demonstrate to faculty members from all disciplines the fact that scholarship embraces all kinds of curiosity, creativity, invention, and productivity, and the fact that research is not confined to the experimental laboratory.

We should recognize that our chairpersons and administrators are our allies. We should note that they are often more openminded than are our peers in other disciplines. Administrators can display more perspective and breadth and interest in our work than do some of our other university colleagues (perhaps because by virtue of position and education their horizons simply cannot or should not be as narrowly bound).

We need to join all-college, all-university faculty committees and gradually move into the consciousness of <u>all</u> of our colleagues across campus. We talk to ourselves too much. We isolate ourselves, too often deliberately, and thus bring on some of our problems. Others must learn

to recognize and respect the work of our scholars whose endeavors legitimately and appropriately lend themselves to historical, intuitive and philosophical modes of inquiry, and to creative composition and production. Demonstrated productivity in the context of a specific discipline should be the criterion for assessing attainment, and in dance this can be either artistic composition/performance or published works. Artistic productivity can be equivalent in quantity, quality, demands, and significance to any other kind of academic achievement. NDA should prepare and widely disseminate an official statement to this effect. This would help dancers and would give weighty support to administrators who believe that academic rank, promotion, tenure, and salary of persons in the performing and fine arts should be determined by and be commensurate with their creative attainments, and with their expertise as inspiring, highly competent teachers.

I am not sure I agree (with Buff) that our various educational institutions are ambivalent about dance research. They haven't been very successful in getting dancers to publish but many faculty members have joined the good audiences that dancers have succeeded in drawing. Dancers are missing a good bet if they don't let others know (including the press) something about that which choreography requires. Many of the same processes are involved as are required by the art of scientific investigation: imagination, wonder, curiosity, intuition, reason, observation, strategy, and flair (dancers have never been accused of lacking these qualifications). Those 2576 dance degree recipients may not have published scholarly research after graduation but I feel sure they have demonstrated plenty of creative and artistic productivity. The outcomes of dance scholarship may be either artistic production or publication. In the case of the latter, we, may have failed to excite student interest in this type of creativity; we ourselves may not have been models in this regard. Something is wrong if almost none of our graduates choose to publish.

A "discipline" embraces two concepts: (1) the long hours and years of training by which one develops self-control, skill, flexibility, endurance, and finesse; and (2) a branch of learning. Discipline is the way to improve the effectiveness, the precision, the excellence of performance. Its aim is to be able "to do;" it is the way of achieving a goal. A high level of competence can seldom be achieved without careful training, extensive practice, sincere effort and dedication, and appropriate experience.

A discipline, on the other hand, is a subject to be studied and understood; it is a segment of knowledge, a domain of tradition and inquiry. Academic disciplines, Aristotle reportedly indicated, are of three categories: (1) one concerned with theoretical knowledge, such as

mathematics and the natural sciences; (2) one concerned with the practical areas of behavior, as in ethics and politics, and (3) the third with functional or productive knowledge, including those enterprises which are associated with communication, such as art, music, dance, linguistics and literature.(8)

The Greeks contrasted techne with episteme; that is, they distinguished between the tools of a discipline and knowledge about a discipline.(2) The tools must of course be practical, they must work; they come from an application of knowledge and tradition, and they come also from observing successful artists. Tools must be practical but knowledge--scholarship--must never be limited just to practical application. Dance has developed a number of techniques, a number of ways of working; some of these have taken on "a momentum of their own-it might be argued that they are being regarded (by some) as central, as more important than the end."(2) Our absorption with technique has certainly brought the skill of dance to a state of remarkable mastery. But technique is a tool of dance; dance itself must not become "subordinate to the world of technique...."(2)

An academic discipline is centered around a clearly defined body of knowledge; it consists of organized facts and understandings about a domain of significance. A discipline has a history, a tradition, and appropriate methods of inquiry. Efforts to solve the questions of a discipline are based on hypotheses and theories. Inquiry is directed by conceptual structure and the structure itself may suggest many of the questions of the discipline. The nature of an issue determines which methods of inquiry are appropriate, and the resulting data should be interpreted with reference to the initial question.

Dance is a discipline, admittedly new to academe, but it itself is very old. Dance also is a profession. A discipline and a profession are not, however, the same thing. A discipline is "theoretical and scholarly as distinguished from technical and professional."(3) A profession is a vocation or occupation which requires training to an advanced level of expertise. A profession is involved in the practice of an art, whereas a discipline involves both the production of new knowledge and its extension, in breadth and depth. Since the inception of the first college major in dance approximately 60 years ago we have done, I believe, a good job with the professional aspects of dance, (that is, with the practice of the art), but to what extent does dance qualify as a discipline? And why should we be concerned about the answer to this question?

In times of economic stress or political challenge, colleges and universities have always had to buckle their belts and trim off the fat. Traditionally in our country the arts have been considered non-essential luxuries, and

so are the first to go when purse strings must be tightened. Add to this the fact that a strong, clearly defined and well respected discipline is an absolute requirement before support can be expected in most colleges/universities, and you will begin to understand the reasons for my concern about scholarship, research, disciplines and professions.

You are too young to remember the Great Depression and the impact on our schools and on our lives by economic collapse. Many of you are too young to remember the panic brought on by the Russian Sputnik, or the impact made in education by this technical and political feat. The only thing that mattered for a long time after Sputnik was science. The backbone of education-the liberal arts-was greatly reduced in importance and the fine arts were either dropped as academic requirements or eliminated even as electives. Physical Education also was challenged. I mention this to present a point to think about. In some of our institutions the major in Physical Education was dropped after Sputnik, because it was deemed not to be a discipline, having "the doubtful distinction of being a school subject for which colleges prepare teachers but do not recognize as a subject field."(4, 5) Franklin Henry's call to define the disciplinary aspect of this subject occupied many of the best thinkers of the 60s and 70s "in debates, special convention sessions, a number of articles, and even special conferences."(6) Dance largely escaped this crisis because in most instances it was not in a position to be challenged; at that time dance seldom stood alone either as a subject or as an independent department. Being a part of something else, dance never itself became a specific target of the academic discipline crisis. In this case, being a phenomenon of uncertain identity was a blessing!

Now, happily, dance has achieved its independence. It is an accredited subject in the public schools of some states, and approximately 50 colleges/universities offer a major or concentration in the discipline of dance at the Master's level; there are many more at the Bachelor's level, and 5 or 6 universities offer a Doctor's degree with a major specifically in dance. But to what extent is dance a discipline? With independence has come the responsibility to progress as an academic discipline and to be able to defend our disciplinary status if challenged.

We have now enjoyed 20-25 years not just of tolerance, but of recognition and respect. But look around: things are not now as beautiful as they once were. Our classes are not as full as they were ten years ago, unless you include aerobic dance. Some market research would indicate that we simply are not offering what the public is buying. The public is now pro-fitness and pro-entertainment, not pro-art. Is it short-sighted of us for art's sake to be so avant garde that we lose the

audience and the participants, the support, and the impetus we struggled so hard to gain? Administrators who once supported us are shaking their heads; is all joy and celebration forgotten in dance? I sometimes think that students-not dance majors-who elected to take just one or two dance classes some years ago were better off with their less artful teachers than are those today who are being turned off by our denizens of technique.

Many states in our country are in dire trouble, suddenly in some cases without the means to support educational institutions in the manner to which they have become accustomed. Standards of living are receding; expectations are no longer boundless; belt tightening is the trend. Administrators and business managers are looking for places to cut budgets, and faculties are scrambling to retain their positions. Dance is a relative new comer in the assemblage of academic disciplines. Most universities expect their faculty members to be productive scholars, creators of new knowledge--and good teachers. How will dance fare if "push comes to shove?" If the going gets tough will our colleagues return to the conviction that dance is frivolous, not really to be taken seriously as a discipline? If for no other reasons, perhaps these are enough to make us wrestle with questions which surround dance as an art and dance as a discipline.

We need to clearly define dance and differentiate the discipline from the profession. A task force of dancers once defined our subject this way, "Dance is movement organized in time, space and force for the purpose of expression, communication or personal satisfaction."(7) Whether or not you agree with this explanation of dance does not matter just now. The point is that a definition is needed to provide a focus and to pinpoint a uniqueness. We must distinguish between the content which describes the discipline and that which prepares the student to use dance professionally. The academic or disciplinary aspect of the subject should have a different purpose from that of the professional. The professional rightly should include pedagogy and production, and the disciplinary should include dance history and the aesthetics of dance. Probably improvisation and choreography belong in both. There is no reason why the discipline and the profession must be mutually exclusive. They can be combined profitably and most of us do this as a matter of course. One is not somehow better than the other. We just need to be able to answer the question cleanly if asked, "What are the theoretical and scholarly aspects of dance?" Or posed in different words, "What constitutes the discipline of dance?"

Not everything about dance can or should be reduced to factual information. There is of course a history of dance, a science of dance, and an art of dance. But the uniqueness of dance, lies in the fact that there is also dance as an art. As an art dance does not produce

knowledge in the customary sense: rather it produces art, and as Jerome S. Bruner explained it, "The elegant rationality of science and the metaphoric nonrationality of art (simply) operate with deeply different grammars."(9) Using Alfred North Whitehead's words in a context of our own, dance "cannot be measured by the yard, or weighed by the pound.... It can only be communicated by those who wear (their expertise) with imagination."

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BELIEFS, FEARS, BIASES
Status of Dance as Revealed in the Catalogues of Selected Colleges and Universities

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My interest in doing a study of dance programs stems from some rather personal beliefs about the meaning and value of dance, as well as from my fears about the curricular emphases of today's dance programs. Exploring some of these beliefs and fears will help in interpreting the methods and results of my study.

It has been my contention since early adulthood that "quality movement" for human beings is the exception, not the rule, and that one can develop one's fullest potential to move well only through inspiration, aspiration, good instruction, and diligent application.

It also seems to me that a good mover lives a better life in that he or she can act rather than be acted upon. The good mover is more powerful, more in charge of the self. Further, the studenthood that leads to efficient movement can be transferred to the achievement of other skills, including reading and writing. The discernment and discriminatory faculty that lets a dancer know when the toe is pointed or flexed, or whether the body is balanced or off center, can be applied to cognitive and aesthetic concerns. The courage needed to leap or jump or fall can lead the dancer to meet the demands of writing a paper or verbally articulating an idea. The hunger to be expressive of self is the same, no matter what the medium.

This is not to say that each of us will be equally at ease in all situations; but the fully developed dancer is frequently demonstrating abilities that will help him should he have an appetite for experiencing other milieux. The dancer should not be limited by training, but rather enlarged by it. The teacher must recognize that the study of dance is the study of life in all of its physical, intellectual, and emotional manifestations.

The real job of the dancer is to dance well. I am also convinced, however, that a dancer's potential can only be fulfilled when the written and spoken vocabularies are commensurate with the movement vocabulary, and when choreographic ideas have been honed through an understanding of history, philosophy, anthropology, sociology, and daily events.

My fears about the direction and emphasis of dance programs are equally subjective, but none the less real. I fear that our public school, community college, and university dance students are immersed in the study of technique almost to the exclusion of the other subjects both in and out of the dance curriculum. Ballet and modern dance technique have great potential for tapping students' cognitive and imaginative faculties, but our programs rarely succeed in doing so. The problem-solving, explorative ways of teaching, bringing things to a conscious level of awareness, are overlooked. The emphasis is on result rather than process: how high is a "develope," not how does it begin and get there. The quantity of movement achieved is at the expense of quality. Teachers should be constantly setting standards, but always with

a concern for individual structures, natural body tempos, and natural movement styles. How many potentially good dancers are discouraged to the point of quitting because we as teachers failed to see rhythmic acuity, failed to point it up as a virtue beyond compare, or perhaps even worse, failed to present material where it can be observed? Surely there is a need for students to leave our technique classes with mutual teacher-student recognition of both strengths and weaknesses.

The good teacher is always diagnosing and prescribing, totally aware that the so-called technical work in the studio has far reaching implications for other arenas. We all deplore students who want routines rather than knowledge, but aren't a lot of us teaching technical routines? The study of dance technique should be more than a computer program.

And why not give some reading assignments in conjunction with technical instruction? There are books on modern dance techniques, on various methods of classical ballet, and on period movement. There are also books by dancers that describe their own experiences and struggles to become better dancers. Such assignments need not take away from technique class time. The written word can augment and enhance learning in the studio. It is another window to see through, another door to walk through, another bridge between the student and the subject. It sends a message to students that words are important, and all of our students need our leadership in this regard.

Much of contemporary education is presently being criticized because it lacks conceptual substance. We are told there is too much emphasis on technical and vocational training at the expense of solid ideas. I fully agree, and I hope that the criticisms continue until there is a massive groundswell of support for changing our programs to increase liberal and fine arts requirements. But, dance and the other fine arts must also be taught and studied differently if they are to do more than produce practitioners who are trained to dance or paint but who cannot reason, analyze, and compare. I often remember the oral examination of a graduate student who was almost finished with her Master's degree studies. Despite the fact that dance history was a major emphasis area, she could not answer the question, "Are choreographers historically interested in the subject of animals? If so, can you give me some examples?" She was flabbergasted. So was the examining committee - and well should have been. She had read about and perhaps seen "L'Apres-midi d'un Faune" as an example of Nijinsky's technique and choreography; she had the same exposure to Ballet Folkorico's "Deer Dance"; she had danced the English Country Dance "Black Nag" and the Danish "Crested Hen." Somewhere along the line the notion of animal dances had not been brought to a conscious level of awareness. My hunch is that many of you can give similar examples. We have <u>exposed</u> students to things, but we have not discussed and explored and pondered and asked for <u>demonstrated understanding</u> in the same way we do in technique classes.

I would be willing to bet that you could ask 500 dance students at either the high school or college level if animals are important to modern society and most would say "no". Ask them to consider what their athletic teams are named or what the team mascots are. How many pets do they have? What foods to they eat?

In teaching the history of dance, the questions asked should always include a concern for seeing the similarities as well as the differences between primitive and contemporary societies. What were their fears? What are ours? Do we have "shamen" today, the medicine men who led the tribes? Of course we do - judges, doctors, lawyers, and teachers. Ours

are more specialized. My pet peeve is to have someone define the word primitive" as meaning savage, barbaric, or bestial when it really means simple, uncomplicated, innocent. I do not think we can even pay enough attention to Sach's distinction between degenerate/sensual and regenerative/sensuous when discussing fertility rites. Many wonderful implications for examining ourselves can be found in our own tendencies to fault those who differ from us. What a chance we have to help students examine and learn respect for cultural uniquenesses!

These are just a few of the concepts that most of us can and have spent a lifetime absorbing and comprehending. Are our students, our beautiful dance majors, having the kinds of educational experiences that permit their minds and spirits to be similarly enlightened? Seeking a better understanding of (if not the answers to) some of these questions has been a motivating factor in my investigation of dance programs in the major state universities.

My study centered on the 1985-86 catalogue material showing dance degrees and curricula of a "flagship," state-supported university for each of the 48 contiguous states. The basic assumption was that each state has a main university, irrespective of the founding date or the fact that some states have schools other than those studied, that are noted for their dance programs. It was not easy to limit my investigation by these structures. In fact, it was heartbreaking to ignore those schools that are known to have excellent dance faculty and outstanding curricula. Try as I would to observe my own rules, I ended up with information on 53 schools and had to force myself to discard information from the five that did not meet the criteria.

The study was of dance listings in tables of contents and indices in the 1985-86 catalogues of the selected schools: dance majors or the lack of them; degrees offered; administrative structures; program emphasis; and course requirements for the majors. I can only report on 47 of the 48 schools because one large university had at least 15 catalogues, but none that listed dance anywhere that I could find. I called a colleague who taught there and asked if information was available. Material was promised but never arrived, yet I know there is a dance major at that school.

Early on in the investigation, I thought about titling this paper, "Seek and Ye May Find," because the word "dance" is so hard to find in many of our catalogues. One school listed a code abbreviation for Dance in the College of Arts and Sciences but no other trace was visible anywhere. Several schools have a dance emphasis in physical education but no dance prefix and no listing of dance in the tables of contents or indices. One school widely recognized for its dance program offers a B.A. and a B.F.A. degree in dance, but the program is administered in a department that has no dance in its title. Furthermore, when I tried to find courses required for either degree, they were tumbled in among the other discipline with no logical order to the numbering system. It is a wonder that students ever find us, and a tribute to their perseverance and/or intuitiveness that they do!

The catalogues show that 30 of the 47 schools have dance majors. Thirteen of these schools offer a Bachelor of Fine Arts degree, which is generally recognized to be a performance degree, and usually requires a 62-hour major. To see what the ratio of technique hours was to so-called concept hours, I included Modern, Ballet, and Jazz technique with hours in performance and production. The range was from 18 to 93 hours for this category. The average for all was 38 hours per school; this may be a

misleading figure, however, since many catalogues had those marvelous catch-all phrases such as "may be repeated as many times as necessary to bring student to advanced standing." It is my hunch that the average is very close. For contrast, I included Appreciation, Composition, History, Notation, Rhythmic Analysis, and Theory together as the cluster of concept courses. The range was from 8 to 36 hours and the average was 16 plus hours per school. Of interest is the fact that the school with 93 hours of required skill courses had only 10 hours of required concept courses.

The seemingly obvious point here (and some of you are saying it to yourselves) is that our students are taking liberal arts courses outside of the dance curriculum. This may be true; yet almost all of this work is taken at the freshman/sophomore levels and rarely are advanced liberal arts courses pursued.

For the most part in a B.F.A. degree program, the student spends his last years with us. What can we do to build on and reinforce in our own field the mission of the university? There is surely a difference between a university and a conservatory. The university knows it. Do we? How long will it be before the universities ask us to leave their ivied halls if we do not become advocates of a true university education? How do we differ from the football coach who sees, coaches, and uses his players in isolation from the rest of the university? It is fraudulent to allow students to believe that they are getting a university education when they are actually participating in a semiprofessional dance company, one that pays lip service to educational ideals while worshipping the gods of technical proficiency.

A breakdown of requirements for the Bachelor of Arts and Bachelor of Science degrees will reveal similar ratios between skill and concept courses. Each of these degrees permits a minor outside the field of dance, however, and so offers the hope of conceptual sustenance.

Additional study of the data from this investigation reveals that 8 of the 47 schools offer the B.A. degree in dance, 7 offer the B.S. degree, and 2 offer a Bachelor of Dance degree. Nine schools offer dance courses but no degree. Eight schools offer no dance at all.

Other findings:

1. Of the 39 schools offering dance courses and/or degrees, only 2 offer a 3-hour courses in Children's Dance.
2. Eleven schools have courses in Rhythmic Analysis and Music Literature.
3. Eleven schools have methods courses; one school's is in folk and social; the others are in modern dance.
4. Only 8 schools offer notation courses; most of these are one semester only.
5. Four schools offer 2-3 hours of dance theory or aesthetics.
6. Five schools offer 2-3 hours of Period Movement.
7. All of the 39 schools teach technique and composition/choreography but only 20 teach history of dance.
8. One school requires a 3-hour course in ethnic dance.

Now, I caution you to remember that no real conclusion can be drawn from a sampling of only one school in each state. But we need to consider that a larger study may show some of the same findings, and we need to examine rigorously what our own programs include. And so, in the event that there are some trends here, I grieve over several points, most importantly the following.

The first is the lack of Children's Dance. Dancers need to re-enact the chants, the dramas, the games, the rhythms, the dances, and creative movements of childhood. These activities tap spontaneity; they release

imagination; they provide pure joy for dancers who have become frustrated from long hours in the studio; they permit a view of the artistry and humanity of an earlier life stage. They also encourage dancers to stay in touch with basic human feelings and events. Where will our teachers of children's dance come from if our dance majors do not experience the concept in our curricula?

The second is the lack of in-depth exposure, or any exposure, to folk dance. Where do students learn to dance, to know the steps of the schottische, the polkas, the waltz, the mazurka, the two-step? And similarly, where do they learn the formation of single line, or double lines, or triple circles, the square, the broken line, the serpentine, the maze? Where do they learn that every country has its native dance, that our kinship with human beings in every geographical location is re-established in the form of dance? And in what other part of the curriculum can we share with them our knowledge that the first thing an invader does is to suppress the native songs and dances that give solidarity and community to those invade? These are concepts of which our students should not be deprived. A third concern is the scarcity of schools which have established courses in Period Movement. I suspect the reason for this is that we have so few qualified teachers. How can we adequately deal with dance in the Renaissance period when we know Pavanne and Galliard as words only? A series of lectures on the Baroque period is without much meat unless we re-enact the minuet and the gavotte to their wonderful musical accompaniments.

And the fourth concern I will mention in this context is that there are too few schools teaching notation, and most of those who do offer a one-semester course only. This is not enough time for students to master the mechanics, much less allow them to use it as the resource it can be in looking at movement.

When looking at the administrative structures which accommodate dance programs or departments, no real trend appears. There are more B.F.A. dance degrees administered in a College of Fine Arts than any other single unit, but the others are spread among Colleges of Arts and Sciences, Colleges of Education, Schools of Music, and so on. The B.A. degrees are also administered eclectically while the B.S. degrees were aligned in Colleges of Education.

And this brings me to the point of program emphasis. Many times this information was not to be found, but 15 of the schools did list an emphasis. Of these only 8 mentioned that teaching or dance education was a major thrust of their programs. I know that there is a drop in the number of college graduates who wish to teach, and there are plenty of reasons for this. Even so, my concern is grave. I believe that every man, woman, and child in this country has a right to move in ways that are transformational and life-enhancing. We owe them the trained leadership that makes this possible.

And now, a few closing thoughts. This country and this world need people who are humane, compassionate, capable of incisive thought, and sensitive to beauty; people who can say "no" to ugliness and corruption; people who can create and dream and imagine a quality environment and then begin to make it happen. The dancer can be such a person. The field in which the dancer studies and works has all the ingredients of skills and concepts needed. Your jobs and mine are to be the leaders and plan the curricula that make this happen. Let us evoke our memories of the many times that our teachers helped us turn a new movement corner and come face to face with the marvelous.

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